



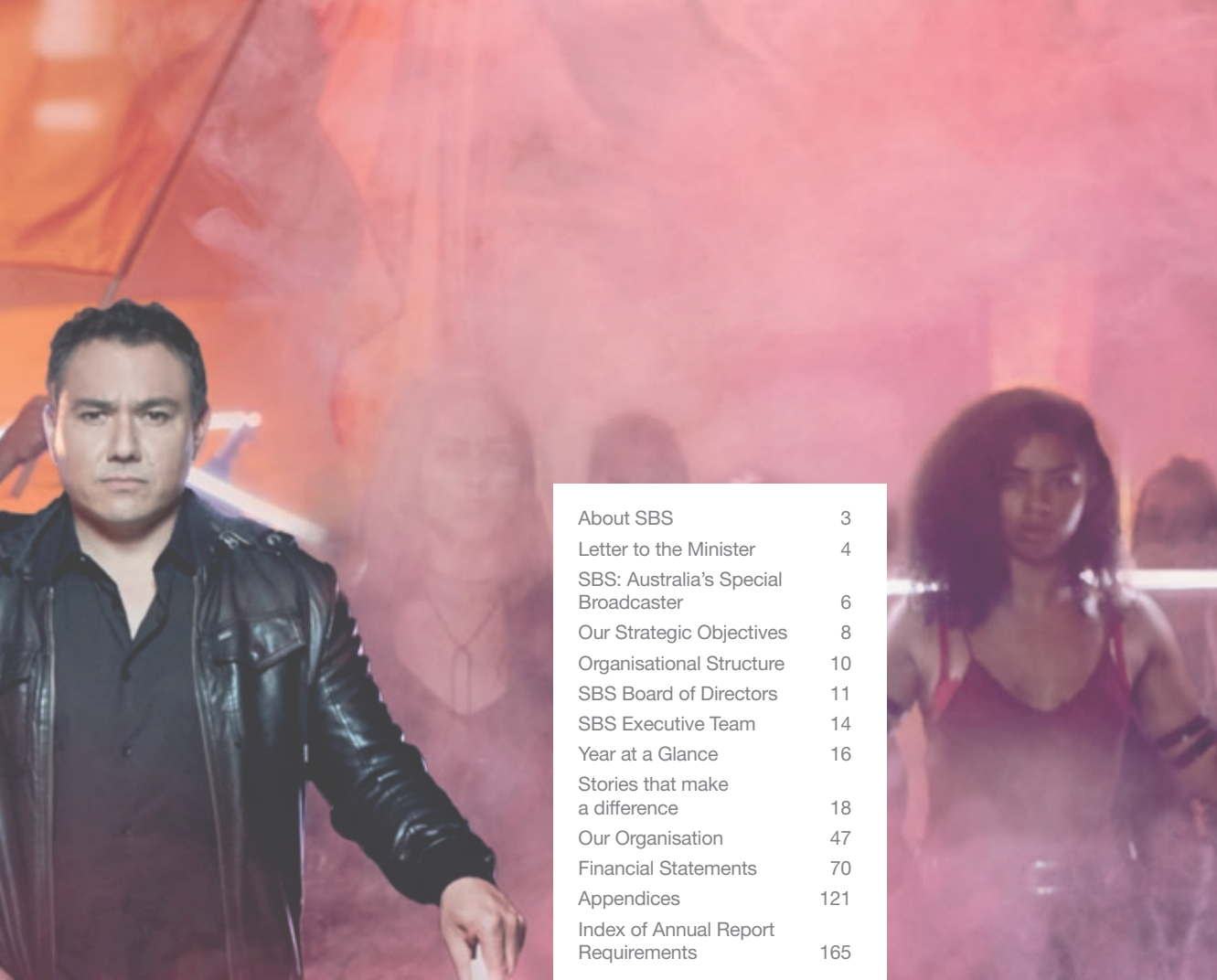
We're telling  
**stories**  
that make  
a difference

ANNUAL REPORT 2016





We're a  
**very special**  
**broadcasting**  
**service**



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**"SBS has helped us as a nation to better understand ourselves, and it's helped us as a nation to better understand the world that we are a part of..."**

Senator the Hon Mitch Fifield,  
*Minister for Communications and the Arts,*  
SBS Showcase, February 2016



# About SBS

SBS was established as an independent statutory authority on 1 January 1978 under the *Broadcasting Act 1942*. In 1991 the *Special Broadcasting Service Act 1991* (SBS Act) came into effect and SBS became a corporation.

The Minister responsible is Senator the Honourable Mitch Fifield, Minister for Communications and the Arts.

## Charter

The Charter of SBS, which sets out our principal function and duties, is contained in the SBS Act.

- (1) The principal function of SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society.
- (2) SBS, in performing its principal function, must:
  - (a) contribute to meeting the communications needs of Australia's multicultural society, including ethnic, Aboriginal and Torres Strait Islander communities;
  - (b) increase awareness of the contribution of a diversity of cultures to the continuing development of Australian society;
  - (c) promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people;
  - (d) contribute to the retention and continuing development of language and other cultural skills;
  - (e) as far as practicable, inform, educate and entertain Australians in their preferred languages;
  - (f) make use of Australia's diverse creative resources;
  - (g) contribute to the overall diversity of Australian television and radio services, particularly taking into account the contribution of the Australian Broadcasting Corporation and the community broadcasting sector; and
  - (h) contribute to extending the range of Australian television and radio services, and reflect the changing nature of Australian society, by presenting many points of view and using innovative forms of expression.

A subsidiary function is to carry on, within or outside Australia, any business or other activity incidental to the fulfilment of the Charter.

# From the Acting Chairman and Managing Director

Senator the Hon Mitch Fifield  
Minister for Communications and the Arts  
Parliament House  
ACT 2000

Dear Minister,

On behalf of the SBS Board of Directors, we are pleased to present the Annual Report of the Special Broadcasting Service Corporation (SBS) for the year ending 30 June 2016. The year has been the organisation's best on record, with increases in audience reach, share and engagement across our platforms, counter to industry trends and in a tough global operating environment for media companies.

This Annual Report was approved by a resolution of Corporation Directors on 31 August 2016 and has been prepared in accordance with the relevant requirements of the *Public Governance, Performance and Accountability Act 2013* and the *Special Broadcasting Service Act 1991*. It also assesses the organisation's performance against the SBS 2015-16 Corporate Plan.

In 2015-16, SBS enjoyed audience growth across its network of channels and platforms. For the second year in a row, the organisation bucked a declining television viewing trend as 13.1 million Australians tuned in to SBS programs each month, a 3.3 per cent monthly reach increase year-on-year. Our SBS On Demand streaming service continued to lead the market, with a presence on more platforms than any other free-to-air broadcaster, allowing more audiences to find SBS content. Audience streams were up almost nine per cent year-on-year.

Importantly, this growth was marked by an emphasis on new and more engaging ways of telling stories across all platforms, which deliver on our Charter to positively influence Australia's internationally envied reputation as a largely unified

multicultural society. The organisation drove deeper engagement with SBS news and current affairs against the backdrop of growing community interest in the world news for which SBS has built its reputation over decades, and evolved digital and online services for the nation's four million Language other than English (LOTE) speakers.

SBS's value was recognised in the 2016 Budget through an additional \$15.1 million in funding, on top of the base funding allocation over the next three years. The inclusion of \$8.3 million to continue core SBS activities comes at a time of unprecedented audience engagement and expectations of accessing content and services on a multitude of platforms and devices. A further \$6.9 million in 2016-17 to reinstate funds cut from SBS in 2014 provided some much-needed financial relief, given the organisation was unable to raise these funds as a result of the Senate's rejection of the 2015 legislative proposal to change advertising rules.

A commitment to advancing the Charter's value to multicultural communities drove innovation in SBS's commissioned content. *The Family Law*, which traced the everyday life of a Chinese-Australian family, enabled SBS to employ its unique position in the media sector to improve cultural diversity on Australian television, reaching an audience of 1.7 million. SBS also disrupted traditional broadcast models by premiering the series on Facebook, amid national events backed by SBS, to celebrate Lunar New Year.

Australia's participation in the Eurovision Song Contest, secured by SBS three years ago, continued to prove a valuable opportunity and one which has led to immense international exposure of Australia's creative talents. As our 2016 contestant, Dami Im, took out second place, more than 400 million people across the world tuned in. SBS also signed an option agreement with the European Broadcasting Union (EBU) to explore a Eurovision Asia event, and the momentum of Eurovision has aided our efforts. Whilst this is a big undertaking, if successful, it has the potential to unite Australia more closely with our neighbours in Asia.

*The Principal*, a moving drama series which navigated the intersection of migrant settlement, education, family and community in contemporary multicultural Australia, marked SBS's first return to drama in two years, earning critical acclaim. It also made a meaningful contribution to the national conversation about what it means to be Australian today. Documentary *DNA Nation*, at the centre of a month-long SBS 'Identity series', allowed the organisation to launch a conversation about identity. In a further advancement for diversity in media, SBS *World News* presenter Lee Lin Chin was nominated for the Gold Logie, the industry's most notable recognition.

The successful launch of radio and online service SBS Arabic24, and the introduction of a breakfast morning news program delivered on SBS's commitment to provide balanced and impartial news and information to our Arabic-speaking community, to help better involve and engage them in Australian

life. SBS has built its insights and connections to diverse communities over the past 40 years and in the year just gone, continued to work closely with local, state and national bodies in policy areas pertaining to multiculturalism, to ensure our services continue to reflect the changing needs of the Australian demographic. This increased engagement was evident particularly through in-language services on radio and digital platforms, the latter of which delivered the biggest audience streaming month on record to date in March of 1.6 million. Also of note was the launch of the SBS Radio Settlement Guide, in which 27 SBS language programs broadcast settlement features, with the ambition of providing essential information to new Australian migrants.

Since joining SBS in 2012, National Indigenous Television (NITV) achieved its most successful year as a result of a new strategic focus on digital first news and current affairs to extend its reach and impact on regional and remote communities. The channel evolved its television news and current affairs offerings to capitalise on its strengths; in-depth analysis of the big issues affecting Aboriginal and Torres Strait Islander people and bringing those unique insights to a national audience. A dedicated team of journalists delivering to all platforms and an increased online presence via NITV News Online further enhanced the channel's reputation for breaking stories of national significance through a unique Indigenous lens. A highlight was *Songlines on Screen*, a documentary partnership between NITV and Screen Australia featuring short films from remote regions, which showcased to the nation Aboriginal peoples' ongoing connection to land and culture.

SBS has long been the home of international football. Building on our World Cup pedigree, SBS struck a deal with Optus to bring the English Premier League (EPL) to all Australians free-to-air, making available to audiences double the number of hours of international football, for free on SBS throughout the year. It also complements our other international and domestic football offering.

SBS's new free-to-air channel, Food Network, has brought to Australian audiences everyday food inspiration

from around the world through an innovative, low-cost model launched through a partnership with the world's largest producer of lifestyle television, Scripps Network Interactive. To 30 June 2016, Food Network reached an average of 4.4 million viewers per month, of which one million were additional unique viewers to the SBS network. Commercial revenue derived from the channel is being reinvested in distinctive local content.

Within the organisation, a strategic focus on major collaborative and cross-platform projects amplified the value of our content investments to Australian audiences. As a result of an ingrained culture of innovation and efficiency and our well-honed skills in targeted multiplatform programming, SBS has delivered deeper and more meaningful experiences for audiences engaging with our programs via television, radio, online, streaming or apps. Our digital strategy speaks to our commitment to meeting audience expectations, by driving investments in distribution of content online, which has in turn enhanced our currency. To that end, in June SBS struck a great multiplatform partnership with global youth media company, VICE, to bring international news, documentary and lifestyle content to SBS 2 and SBS On Demand.

We have continued to achieve significant improvements in all areas of the business, including our people and programming, and by improving workflows and efficiencies, which make available a greater percentage of our budgets for content investment. SBS has become a world leader in broadcast technology, moving to an outsourced playout arrangement across all SBS channels, which has been accompanied by new content management systems, delivering major savings to the organisation. PwC this year recognised SBS as an innovation leader in the market, in one of the most significant pieces of thought leadership research conducted in Australia each year.

SBS has also continued to work with the Australian Broadcasting Corporation (ABC) to identify opportunities to renegotiate common vendor arrangements. Key transmission contract renegotiations this year provided further opportunities for the public broadcasters to extract value for

taxpayers through back-of-house efficiencies, with significant savings over the life of the contracts. Ongoing benefits are being derived from our integrated newsroom, which allows effective delivery of news and current affairs across all platforms.

Strategically, SBS is focused on meeting its Charter obligations and investing in the key areas which can drive our success in a dynamic and challenging media setting. We are well positioned to engage with the Australian community because the organisation continues to be diverse, agile and innovative, with employees who are passionate about and highly engaged with our purpose. Our recent employee survey returned a 70 per cent employee engagement score, a 13 per cent increase on two years ago, and 91 per cent of employees say they are proud to work for SBS. We are particularly proud to report that 42 per cent of SBS employees have identified as being from non-English speaking backgrounds, 48 per cent born overseas, 13 per cent identified as LGBTQI and four per cent are of Aboriginal and Torres Strait Islander background, which places SBS above national diversity measures, but more importantly this diversity guides our content creation.

As the media market continues to fragment nationally and abroad and Australia itself grows more culturally complex, it is becoming even clearer than it was 41 years ago when SBS was established, that the SBS purpose brings to Australian audiences a meaningful point of difference. We are stimulated by our unique purpose to inspire greater understanding between our diverse communities and to contribute to the health of our vibrant and cohesive multicultural society.



Dr Bulent Hass Dellal AO  
SBS Acting and  
Deputy Chairman



Michael Ebeid  
Managing Director

## Australia's Special Broadcaster

### Our Purpose

SBS inspires all Australians to **explore, appreciate** and **celebrate** our diverse world and in doing so, contributes to a cohesive society.



## Our Offering



**SBS** showcases the very best of SBS content for all Australians. It delivers a unique range of commissioned and acquired shows across news, current affairs, documentaries, drama, sport, movies and entertainment. SBS pushes the boundaries of Australian television to provoke debate, as well as surprising and inspiring its audiences.



**SBS Digital and Online** is SBS's distinctive web portal of online and mobile content. It adds depth and context to SBS storytelling through cross-platform programming and exclusive online projects. It is home to the SBS On Demand streaming service which is available on more platforms and more devices than any other Australian broadcaster's service. Content is also available via consumer devices, mobile apps, paid services and social networks.



**SBS 2** is the home of emerging culture for a 16-39 year old Australian audience. It challenges the status quo of content across television and online; has a responsive relationship with its audience; and combines a unique Australian perspective with the best programs showcasing diversity from around the world.



**NITV** is Australia's national free-to-air Indigenous television channel which brings programming produced predominantly by, for and about Aboriginal and Torres Strait Islander people, offering all Australians a window into Indigenous culture and stories.



**SBS Radio** is a trusted source of Australian news and information in-language, broadcasting 74 language programs on analogue radio, digital radio, digital television and online; and is the most linguistically diverse broadcaster in the world.



**Food Network** is a 24/7 free-to-air menu of everyday food inspiration available to all Australians, with a focus on simple, authentic and accessible everyday food inspiration, available all day, every day, across platforms.



**World Movies** showcases the best films from around the world in over 70 languages from more than 45 countries on subscription television and is home to the iconic World Movies Secret Cinema.



**SBS Distribution** offers SBS content to audiences through the sale of CDs, DVDs, magazines, books and online products to increase reach, deepen engagement, generate revenue and extend the SBS brand.

# Our Strategic Objectives

This Annual Report reviews SBS's performance against the Corporate Plan 2015-16 and the Communications and the Arts Portfolio Budget Statement and Portfolio Additional Estimates for 2015-16.

## SBS Corporate Plan 2015-16

As part of the Federal Government's *Public Governance, Performance and Accountability (PGPA Act 2013)* legislative framework, the SBS Corporate Plan must be updated annually for the forward four years.

The SBS Board identified the following strategic priorities for SBS Corporation for the period 2015-16 to deliver on its goals and objectives by developing and growing in five key areas.

## Our 4 Year Strategic Journey

### 1 Build A Distinctive Network

Create big moments amplified across all platforms and get the nation talking.  
Deliver inspired entertainment in all that we do; acquire and retain audiences through enriching entertainment, surprising perspectives, purposeful provocation and inspiring inclusivity.

### 2 Make Bold Digital Investments

Personalise our offer for our audiences.  
Tell stories in new and creative ways.

### 3 Inspire Communities

Language communities.  
Indigenous communities.  
Passion communities – news, sport, food and movies.

### 4 Great Business

Purposefully innovative.  
Operationally efficient.  
Commercially savvy.

### 5 Great People; Great Culture

Engage our people through fun and meaningful work.  
Celebrate and recognise our achievements.  
Productive collaboration.

## Our Focus



Distinctive  
Content



Community  
and Stakeholders



Capabilities



Commercial



People

## What We Do



Content creation,  
acquisition  
and curation



Content  
broadcast  
and distribution



Content  
commercialisation

Content support activities

## How We Measure Our Success



Growth in  
audience share  
and reach,  
across all  
platforms



Growth in  
commercial  
revenues



Growth in  
audience  
engagement  
and loyalty



Increase in  
available funds  
to reinvest in  
distinctive content

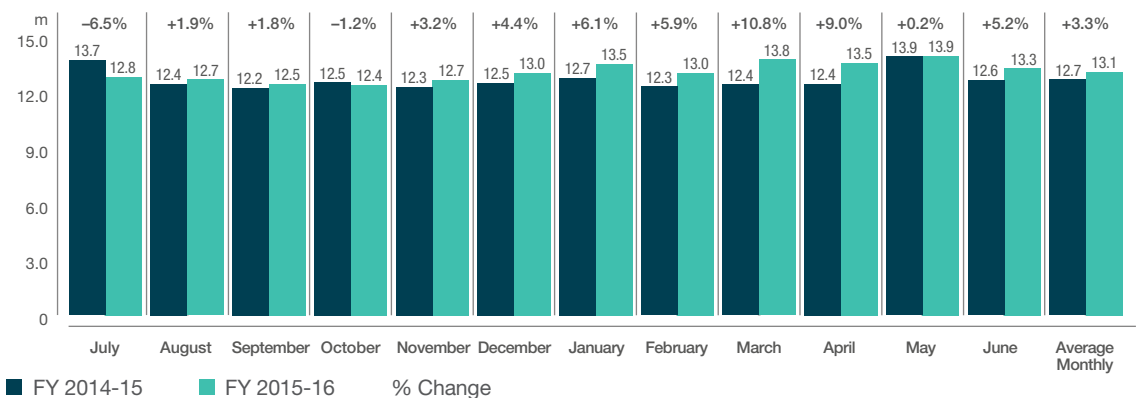


Increased  
accountability  
and commitment  
to results

Metric	2014-15	2015-16	
Monthly TV reach (5 min consecutive, network, total ppl) *includes Food Network from 29/11/2015	12.7 million	13.1 million	⬆
Monthly Metro TV Share (Network, total ppl)	5.8%	6.3%	⬆
Monthly Regional TV Share (Network)	5.0%	5.4%	⬆
SBS Online Network Unique Audience (monthly average)	1.52 million	1.55 million	⬆
SBS On Demand chapter views	8.96 million	9.75 million	⬆
Core commercial revenue	\$87.7 million	\$87.9 million	⬆
Employee Engagement score	68%	70%	⬆

In 2015-16, SBS channels reached 13.1 million Australians, a 3.3 per cent increase on 2014-15. The network's best performing month was May, which attracted audiences of almost 14 million, driven by the success of the *2016 Eurovision Song Contest*, *DNA Nation* and the *A-League Grand Final*.

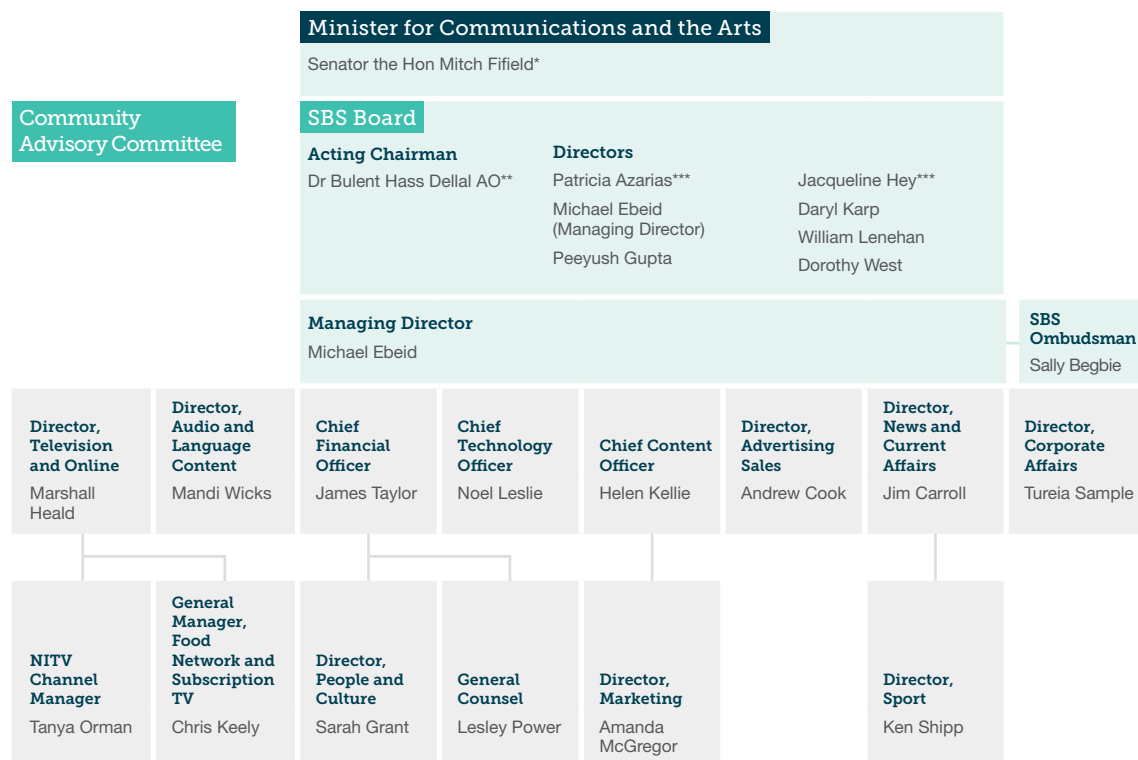
## SBS network of channels year-on-year monthly reach (metro + regional)



**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; Network SBS TTL; July 2014 – June 2016; 02:00 – 02:00; TTL Individuals; Reach (5+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016.  
Nielsen Online Ratings - Hybrid; National; SBS (Special Broadcasting Service) – Parent; 01/07/2014 – 30/04/2016; All People 2+ unless otherwise stated; Unique Audience; report run 01/06/2016.

# Organisational Structure

As at 30 June 2016



\*The Hon Mitch Fifield replaced The Hon Malcolm Turnbull as Minister for Communications in September, 2015.

\*\*Dr Dellal was appointed Acting SBS Chairman following the resignation of Nihal Gupta as Chairman on 10 February 2016.

\*\*\*Patricia Azarias and Jacqueline Hey's Board terms of 10 years and five years respectively concluded on 30 June 2016.

# SBS Board of Directors

The SBS Board of Directors, consisting of the Managing Director and non-executive Directors, is responsible for deciding the objectives, strategies and policies to be followed by SBS in performing its functions. This ensures that SBS performs in a proper, efficient and economical manner, and with the maximum benefit to the people of Australia.

The duties of the Board, as set out in the SBS Act, are to:

- maintain the independence and integrity of SBS;
- develop and publicise SBS's programming policies;
- ensure, by means of SBS's programming policies, that the gathering and presentation by SBS of news and information is accurate and is balanced over time and across the schedule of programs broadcast;
- ensure that SBS does not contravene: this Act or any other Act; or any directions given to, or requirements made in relation to, SBS under this Act or another Act;
- ensure the efficient and cost effective functioning of SBS;
- ensure that SBS seeks to co-operate closely with the Australian Broadcasting Corporation to maximise the efficiency of the publicly funded sectors of Australian broadcasting;
- be aware of, and responsive to, community needs and opinions on matters relevant to the Charter;
- develop and publicise SBS's policies on the handling of complaints;
- ensure that the pursuit by SBS of its subsidiary functions does not detract from SBS fulfilling its Charter responsibilities; and
- develop codes of practice relating to: programming matters; and, if SBS has the function of providing a datacasting service, that service; and to notify those codes to the Australian Communications and Media Authority.

## Board meetings and Directors' attendance

The Board met six times during 2015-16.

Board Member	Meetings Attended
Dr Bulent Hass Dellal AO (Acting and Deputy Chairman)*	6
Nihal Gupta (Chairman)**	3
Michael Ebeid (Managing Director)***	6
Patricia Azarias	5
Peeyush Gupta	6
Jacqueline Hey***	6
Daryl Karp	6
William Lenehan	5
Dorothy West	6

Board Sitting Date	Location
27/08/2015	Sydney
28/10/2015	Sydney
09/12/2015	Melbourne
24/02/2016	Canberra
21/04/2016	Sydney
30/06/2016	Sydney

\*Dr Dellal was Acting Chairman of SBS from 10 February 2016 and participated in one meeting via teleconference.

\*\*Mr Gupta stepped down as Chairman on 10 February 2016.

\*\*\*Mr Ebeid and Ms Hey participated in one meeting via teleconference.

# SBS Board of Directors

## **Dr Bulent Hass Dellal AO** Acting and Deputy Chairman

Appointed 3 June 2010 and re-appointed 3 June 2015 for a further three years, Hass has been the Executive Director of the Australian Multicultural Foundation since 1989. In addition to this work, Hass serves on the boards of a wide range of multicultural organisations, including as Chairman of the Centre for Multicultural Youth and of the National Centre of Excellence for Islamic Studies Consultative Committee, Co-Chair of the VIC Police Multi-Faith Council, and Board Member of the European Multicultural Foundation and the Scanlon Foundation. Hass has also held member positions with the Australian Multicultural Council, Multicultural Arts Advisory Council VIC, Adult Multicultural Education Services and the Police and Community Multicultural Advisory Committee. He was awarded the Medal of the Order of Australia in 1997 for service to multicultural organisations, the arts and the community. In 2015 he was appointed an Officer of the Order of Australia for distinguished service to the multicultural community through leadership and advisory roles, to the advancement of inclusiveness and social harmony, to youth, and to the broadcast media.

## **Nihal Gupta** Chairman

Nihal Gupta was appointed Chairman of SBS on 17 October 2014. He is a trustee of the Board of Sydney Cricket and Sports Ground Trust. Nihal has extensive experience in international business management as well as trade and investment throughout Australia and the Asia Pacific region, with more than 30 years working in global consumer electronics, home entertainment and technology sectors. Nihal stepped down as Chairman of SBS on 10 February 2016.

## **Michael Ebeid** Chief Executive Officer and Managing Director

Michael has been SBS Chief Executive and Managing Director for five years, since June 2011. He has nearly 30 years' experience in senior management and executive roles across the technology, telecommunications and media industries in Australia and abroad.

Under Michael's leadership, SBS has launched NITV and Food Network free-to-air, struck an exclusive deal with VICE, secured long-term rights agreements for the FIFA World Cup and Tour de France, and deals for the English Premier League and A-League. SBS has become a market leader in digital streaming and leveraged its credentials in digital broadcast technology to deliver on Charter obligations through a major expansion of in-language services and programs for Australia's LOTE community. A continuous focus on driving a high-performance and creative organisational culture, coupled with a program of continual efficiencies, has made SBS the most agile media organisation domestically.

Prior to SBS, Michael was Executive Director of Corporate Strategy and Marketing at the ABC for three years. Before that he was Commercial Operations Director at Optus for 10 years. Michael began his career at IBM where he held various finance, sales and marketing positions in Australia and Asia over nine years. Michael has a Bachelor of Business (Charles Sturt University), International Executive Development Program (INSEAD Business College, France), and Media Strategies Program (Harvard Business School, Boston).

## **Patricia Azarias** Non-executive Director

Appointed 14 June 2006 and reappointed for five years in 2011, Patricia is an economist and former Director of the Internal Audit Division of the United Nations, the highest ranking Australian staff member in the UN. Her previous positions include Regional General Manager, Business and Private Banking, National Australia Bank; Director, Infrastructure Funding, NSW Department of Transport (2003); Chief Executive, Ministry of Urban Infrastructure Management and Director, Infrastructure Coordination Unit in the NSW Premier's Department (2002-2003); and Director, Public Accounts Committee, Parliament of NSW (1991-2001). Her past and present membership of a number of boards includes (currently) the South-East Sydney Local Health District, and Pillar, and Independent Chair of the Audit and Risk Committee of the Sydney Harbour Foreshore Authority. Patricia is completing a PhD on multiculturalism in three Empires. Patricia's Board term concluded on 30 June 2016.

## **Peeyush Gupta** Non-executive Director

Appointed 17 October 2014, Peeyush has over 30 years' experience in executive, financial and strategy roles, previously holding board positions in AMP Capital Investors, the Financial Planning Standards Board, Investment Funds Association and strategic policy adviser for AXA. In 2005, he was awarded the inaugural Distinguished Alumni Award from the Australian Graduate School of Management and in 2003 the Distinguished Service Award from the Financial Planning Association.

Peeyush is currently the Chairman and non-executive Director on a range of commercial, public sector and not-for-profit boards including as chair of MLC Life, and Charter Hall Direct Property Management Ltd, and as a director of National



From left to right: Michael Ebeid, Dr Bulent Hass Dellal AO, Daryl Karp, William Lenehan, Dorothy West, Peeyush Gupta, Nihal Gupta, Jacqueline Hey and Patricia Azarias.

Australia Bank, Insurance and Care (NSW), Quintessence Labs, Western Sydney University and the Bank of New Zealand Life Insurance. He was the co-founder and inaugural CEO of IPAC Securities, a wealth management firm providing financial advice and institutional portfolio management in Australia and internationally. He holds a Masters of Business Administration in Finance from the Australian Graduate School of Management, University of NSW, and is also an alumnus of Harvard and London Business Schools.

**Jacqueline Hey**  
Non-executive Director

Appointed 30 June 2011, Jacque is also a Non-executive Director on the Boards of Bendigo & Adelaide Bank, Qantas Airways Limited, Australian Foundation Investment Company Limited, Melbourne Business School and of Cricket Australia. She is part of an External Advisory Group for ASIC and Honorary Consul for Sweden in VIC. Previously, Jacque was the Managing Director of Ericsson entities in Europe, Australia/New Zealand and in the Middle East and was a member of the Ericsson Global Management Team. Jacque has a Bachelor of Commerce from the University of Melbourne, a Graduate Certificate in Management from Southern Cross University and is a Graduate of the Australian Institute of Company Directors. Jacque's Board term concluded on 30 June 2016.

**Daryl Karp**  
Non-executive Director

Appointed 30 June 2011 and reappointed for five years 6 May 2016, Daryl is the Director of the Museum of Australian Democracy. She combines extensive experience in broadcast and digital media with a focus on content, strategy and governance. Her previous positions include CEO and Managing Director, Film Australia, Head of Factual Programs (Television), Australian Broadcasting Corporation (ABC), and Head of Science and Documentaries/ Science and Features at the ABC. She is a director of the Australian Children's Television Foundation. BA (TEL AVIV) FAICD.

**William Lenehan**  
Non-executive Director

Appointed on 15 November 2012, Bill has 39 years' experience in the television industry in Australia, holding many positions in the Ten Network including management, administration and broadcast operations. He currently runs his own consulting business, Bilinda Pty Ltd, specialising in media, marketing and business administration. Bill has held previous board positions with the National Australia Day Council, QLD Institute of Medical Research, The QLD Harness Racing Board, ThoroughVision Pty Ltd and the Royal QLD Agricultural and Industrial Society.

**Dorothy West**  
Non-executive Director

Appointed 15 November 2012, Dot has a long media history within the Kimberley and has played a major role in the training and development of Indigenous media nationally. Dot brings to the industry her skills in media, management and facilitation capabilities to assist in the vision of Indigenous media playing an intricate role in communications and the arts within the region and across the nation. Dot has served as the Inaugural Vice Chairperson of NITV, Screenwest, Australian International Documentary Conference and the National Indigenous Radio Service and the Pilbara and Kimberley Aboriginal Media Network including her current tenure as a Director of Goolarri Media Enterprises in Broome, and Ramu Productions. Dot works freelance as a scriptwriter, accredited trainer and consultant in Indigenous media and was recently awarded an honorary doctorate with Swinburne University.

# SBS Executive Team

**James Taylor**  
Chief Financial Officer

**Sarah Grant**  
Director, People  
and Culture

**Helen Kellie**  
Chief Content  
Officer

**Ken Shipp**  
Director, Sport



**Amanda McGregor**  
Director, Marketing

**Michael Ebeid**  
Chief Executive Officer  
and Managing Director

**Mandi Wicks**  
Director, Audio and  
Language Content

**Marshall Heald**  
Director, TV and  
Online Content

**Andrew Cook**  
Director, Advertising  
Sales

**Noel Leslie**  
Chief Technology  
Officer



**Lesley Power**  
General Counsel

**Jim Carroll**  
Director, News  
and Current Affairs

**Tureia Sample**  
Director, Corporate Affairs

## Our Goals

### Goal 1

Deepen Australians' engagement with content that reflects our Charter

### Goal 2

Grow audiences



**13.1 million**

SBS reached 13.1 million Australians each month – up 3.3% on 2014-15.

**3,295 hours**

of programs subtitled across SBS, SBS 2, NITV and online.

**4.4 million**

SBS's Food Network reached an average of 4.4 million viewers each month, of which 1 million were new to SBS.

**Industry leader**

Named by PwC as an industry leader in innovative business models.

**Community**

Over 50 community events supported by SBS outside radio broadcasts.

**6.7 million**

Online, SBS served 6.7 million average monthly unique browsers, an 8.4% increase on 2014-15. News and Current Affairs, Audio and Language Content and Food were the most visited sites.

**315 hours**

of commissioned content aired across all TV channels.

**6,000 hours**

SBS On Demand has over 6,000 hours of programs, including 900 movies of which 70% are in LOTE.

**1.3 million**

radio program audio stream requests each month – peaking at 1.6 million in March.

Source: OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; Network SBS TTL; July 2014 – June 2016; 02:00 – 02:00; TTL Individuals; Reach (5+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-30/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; Network SBS TTL; July 2015 – June 2016; 02:00 – 02:00; TTL Individuals; Reach (5+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. SBS Food Network data from 29/11/2015. Adobe Analytics (SBS Production); 01/07/2014 – 30/06/2016; Unique Browsers; report run 02/07/2016.



Stories  
**that make  
a difference**



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**"SBS has unveiled a fearless line up of distinctive multiplatform content for 2016, bringing stories of modern Australia to life across a premium slate of flagship television events, drama, food, documentary, sport, news and current affairs."**

Steve Molk, *DeciderTV*, 17 November 2015

# Distinctive, thoughtful storytelling

**SBS is committed to connecting Australians from diverse multicultural backgrounds to inspire a greater understanding between the many communities which call Australia home. This commitment was at the heart of programming strategies for the primary channel in 2015-16.**

There was a strategic focus on utilising multiplatform event television across key genres of news and current affairs, documentary, food, drama and entertainment to drive a national conversation about what it means to be Australian today. Our dedication to curating the best acquired content from across the world brought audiences a diverse, rich and often never-before-seen offering.

SBS continued its primetime audience growth in spite of declines in overall television viewing. Increasing competitive factors drove fluctuations across the year but SBS continued to deliver a strong slate of news and current affairs, documentary, drama, food and movies, providing a meaningful point of difference to other media outlets.

## A record

# 11.7 million

**Australians tuned in to the primary SBS channel in May.**

## News and Current Affairs

SBS continued to build its reputation for unmatched international news coverage with a strong year for *SBS World News* and the Tuesday night flagship current affairs block of *Insight* and *Dateline*. (See page 31 for more.)

Australians came to the network for a different perspective on the big issues through programs like *Go Back To Where You Came From Season 3*, *Kebab Kings*, *Uranium* and *DNA Nation*. A season of three documentaries, *Untold Australia*, was a great success; inviting audiences into the lives and stories of little-seen communities within our society.



*Kebab Kings.*

Celebrating diversity was at the centre of our entertainment offering. SBS once again secured Australian participation in the annual *Eurovision Song Contest*, elevating the nation's creative talents to a global audience. The *Sydney Gay & Lesbian Mardi Gras* and its 2016 theme: 'building momentum by being stronger together', aligned with SBS's role in breaking down barriers to social cohesion. *The Family Law*, with an all Australian-Chinese cast, and *The Principal's* explorations of community challenges were prime examples of SBS's leadership in promoting diversity in media, and contributed to a national dialogue about successful multiculturalism.

## The Family Law

In January, the trailblazing comedy series *The Family Law*, based on the best-selling memoir by Benjamin Law, broadcast with widespread praise from our audiences, and garnered the unique distinction of being the first Asian-Australian narrative comedy series in Australian television history and reached 1.7 million viewers on SBS. (See page 40 for more.)

## The Principal

SBS returned to Australian drama for the first time in two years with the acclaimed four-part drama *The Principal*. The series navigated the intersection of family, migration and education, capturing audience attention with the thrilling and intense story of the death of a student at a disadvantaged boys' high school. (See page 42 for more.)

Source: OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS; July 2015 – June 2016; 02:00 – 02:00; TTL Individuals; Reach (5+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. SBS Food Network data from 29/11/2015.

# Bringing Australians Together

Special moments and historical events were opportunities for SBS to deliver distinctive content, inspired by the Charter.

- On Australia Day, SBS premiered *The Logan Project*, a two-hour documentary chronicling a multicultural QLD community empowered through music.
- In the ANZAC Day lead-up SBS broadcast the three-part documentary *Vietnam: The War That Made Australia* which uncovered the legacy of Australia's longest serving veterans in the Vietnam War.
- Lunar New Year was celebrated with a month of martial arts films and documentaries uncovering Asia's ancient treasures.



*The Logan Project.*

## Eurovision Song Contest

Australia returned to *Eurovision Song Contest*, in 2016 competing for a place in the final. Not only did Australia make it past the semi-final, but Australian entrant Dami Im captured the hearts of Australia and Europe, placing second overall in a closely fought race with her song 'Sound of Silence'. The SBS broadcast was the highest rating Eurovision for SBS on record, with the evening broadcasts across SBS and SBS 2 reaching 3.5 million Australians. (See page 42 for more.)

## Food

SBS took audiences on a cultural food journey, bringing new faces and fresh approaches to food through commissioned programs like *Rachel Khoo's Kitchen Notebook: Melbourne*, *Shane Delia's Moorish Spice Journey*, *Food Safari Fire*, *Destination Flavour Scandinavia*, *Noma Australia* and *Poh & Co.*

*Season 2*. In a world exclusive, SBS food lovers could go behind the scenes of the relocation of the iconic Heston Blumenthal Fat Duck restaurant to Melbourne in the four-part series *Inside Heston's World*. (See page 38 for more.)

## Drama

SBS premiered acclaimed drama series for Australian audiences including *Fargo Season 2*, *Vikings Season 4*, *Bosch Seasons 1-2*, the critically acclaimed drama *The Last Panthers* and big Language Other Than English (LOTE) series *The Bridge Season 3* and *Follow the Money*. In conjunction with SBS On Demand, *Romanzo Criminale*, *The Millennium Trilogy*, *Heavy Water War* and *Hard* continued to bring diverse international dramas to audiences through alternate and innovative viewing platforms.

**"What a perfect show for our multicultural channel to launch on Australia Day."**

Pam Brown, *The Weekend West Australian* on *The Logan Project*, 23 January 2016

# Digital and Online

**SBS is a digitally led organisation with a commitment to utilising our agility and talents on new platforms and via new technologies to deepen and enrich the experiences of audiences engaging with SBS content and services.**

Not only did our focus on meeting audience expectations on digital platforms manifest in creative new ways of storytelling, it also led our back-of-house activities, with 2015-16 a year in which major technology enhancements were made to support content curation.

PwC this year singled out SBS as a leading example of diversification and innovation in the entertainment, media and marketing sector in one of the most significant research pieces examining Australia's business model diversity.

## **SBS On Demand**

SBS On Demand is available on 24 platforms, more than any other Australian catch-up service, and in 2015-16 continued to grow and strengthen its content offer. SBS On Demand provided over 6,000 hours of programming, including exclusive programs which premiered first on SBS On Demand across movies, factual and drama genres for free.

## **Content**

The video streaming market continued to be extremely competitive with new subscription video on demand entrants and other free-to-air broadcaster services aggressively competing for audience share. In 2015-16, SBS On Demand actively pursued opportunities to secure programs by leveraging its unique market position as a diverse, multicultural broadcaster with a strong online footprint, while aligning content rights windows to best position both linear channels and SBS On Demand through exclusive programs, online previews and stunts such as series stacking or 'bingeing' and online sneak peeks.

In June, SBS On Demand launched a LOTE World Drama series with a collection of 28 drama exclusive or first run programs. This offer fundamentally shifted the approach to delivering premium content to the On Demand audience – offering a large catalogue of over 900 movies, and as at June, the largest collection of world cinema available anywhere else in Australia – either through broadcast channels or other streaming services. Launch titles include award winning international programs such as hit Icelandic series *Trapped*, French futuristic title, *Trepalium*, *The Secret* with James Nesbitt and English comedy *Raised By Wolves*.

The catalogue is updated weekly with content and curated to showcase network events, highlight communities and deliver Charter focused collections to a growing SBS On Demand audience.

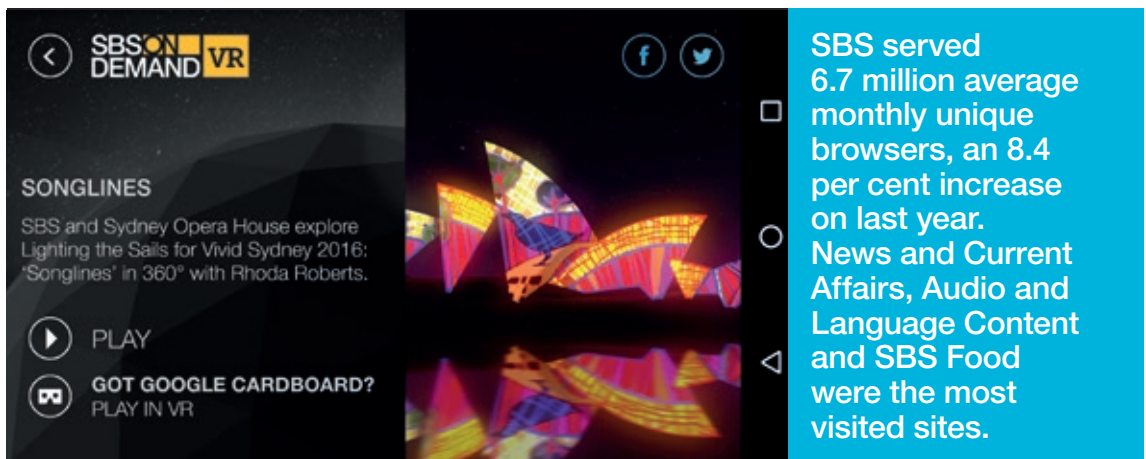
SBS On Demand's offer expanded to include over 350 documentaries. This collection has broadened the overall content offer to consumers and allowed SBS to meet its Charter by delivering culturally and linguistically diverse (CALD) programming online and on demand, while engaging traditional and new SBS audiences through a cutting edge streaming Video on Demand (VOD) service.

## **The Digital Creative Labs**

The Digital Creative Labs were set up to explore ways to tell contemporary stories in surprising new ways. Over the past year, projects have focused on SBS's core strengths of interactive storytelling, social television, data visualisation and Virtual Reality (VR). A commitment to distinctiveness was at the core of the Creative Labs innovation strategy.

To mark the 70th anniversary of Hiroshima's atomic bomb, the harrowing story of a Japanese survivor, now living in Australia, was brought to life on the interactive feature *Junko's Story*. The beautiful illustrations used throughout the piece garnered the project a World Illustration Award in the Best Editorial category.

Source: Adobe Analytics (SBS Production); 01/07/2015 - 30/06/2016; Unique Browsers; report run 02/07/2016. Nielsen Online Ratings – Hybrid; National; 01/07/2014 – 30/04/2016; All People 2+ unless otherwise stated; Unique Audience; report run 05/06/2016. Adobe Analytics (SBS Production); 01/07/2014 – 30/06/2016; Unique Browsers; Report run 02/07/2015. Adobe Analytics (SBS Production); 01/07/2015 – 30/06/2016; Unique Browsers; report run 02/07/2016.



SBS On Demand – *Songlines* Virtual Reality Experience.

The Labs rolled out social television campaigns across all of SBS's major television events as well as experimenting with audience polling on documentaries such as *Cronulla Riots*. The use of social television for the 2016 Eurovision Song Contest generated the biggest ever audiences across television and online.

Twenty-four data visualisations were produced for *SBS World News Australia* to help engage our audience with the big issues and brought close to half a million unique visitors into the online network. The Labs also introduced a new storytelling format into the SBS VR offering. Six films were produced, a smartphone app launched and a VR Studio established to enhance SBS's reputation as innovators in storytelling with a strong Charter focus.

#### TV Guide

The Guide was redesigned as an editorial destination to help build audiences for SBS On Demand via social channels. As a result of the new approach, Unique Browsers (UBs) to The Guide increased by 53.4 per cent year-on-year, and guide referrals to SBS On Demand also nearly doubled.

#### Dedicated online sites

*SBS Science* – created to amplify flagship commissions, core online news content and cross-promote AVOD factual documentaries.

*SBS Food Online* – continued to be the 24/7 hub for television programming, amplifying key priorities on its digital and social media channels, serving up exclusive online content. Food Online attracted an average of 1.1 million monthly UBs, up seven per cent year-on-year. Facebook fans and leads the way for the network on Instagram, with 32,600 followers accrued since it launched in February 2015.

*SBS Life* – launched in November, Life covers matters of health, wellbeing, family, relationship, culture and identity that reflect the multicultural and diverse voices of Australia. The new site was based on a survey via SBS's The Exchange in which 82 per cent of participants agreed topics, especially health, were important areas for SBS to cover.

*SBS Sexuality* – gives a voice to LGBTQI issues increasingly on the mainstream agenda and showcases the diverse LGBTQI film and factual content on other SBS channels. During Mardi Gras, traffic to Mardi Gras online increased by 168 per

SBS served 6.7 million average monthly unique browsers, an 8.4 per cent increase on last year. News and Current Affairs, Audio and Language Content and SBS Food were the most visited sites.

cent year-on-year and has also delivered audience referral to SBS On Demand, averaging 5,000 monthly page referrals.

*SBS Comedy* – continued to perform strongly with monthly average UBs of 405,000.

*SBS Movies* – the Movies site refined its editorial strategy and made site improvements that lifted traffic by almost 20 per cent.

#### Technology

- SBS On Demand successfully launched on Telstra TV, the 24th platform on which the streaming service is supported.
- SBS On Demand launched on the 4th generation Apple TV with an updated and refreshed user interface. The updated application includes a seamless ad insertion solution that allows for a superior, broadcast-like, viewing experience. An updated and refreshed user interface rolled out across Apple mobile/tablet devices, Android devices, key Connected TV and game console platforms.
- The Panasonic Smart TV app was updated to HTML5 to ensure ongoing platform capability and bring this range of devices in line with other Connected TV platforms.

**As new competitive players joined the Australian media landscape, SBS 2 continued to bring younger and diverse audiences to SBS through interactive, innovative and distinctive programming.**

SBS 2 entertained younger Australians with unique local commissions and programs from around the world that challenged the status quo of content across television and online. It combined a unique Australian perspective with the best offering showcasing global diversity.

In June, SBS struck an exclusive content partnership with global youth media company, VICE, to bring its renowned *Viceland* documentary, news, lifestyle and culture content to audiences on free SBS platforms.

#### **Multiplatform Commissioned Offering**

Harnessing YouTube sensation Michael Shanks (aka *timtimfed*), SBS 2 presented its own twisted take on the modern migrant experience with *Wizards of Aus*, a three-part comedy series which was released simultaneously online, via SBS On Demand as a shareable six-part web-series.

Australian short film fanatics were able to show their love for *Tropfest* on Valentine's Day 2016 when the world's largest short film festival triumphantly returned to Sydney's Centennial Park. Again hosted by SBS 2's resident film guru Marc Fennell, alongside *The Feed* co-host Jeannette Francis and Trop veteran Adam Spencer, SBS 2's well-honed as-live coverage went global this year, with live streaming via SBS On Demand, alongside a compelling collection of winning films from past years.

#### **The Feed**

*The Feed* continued to go from strength to strength, registering its largest ever audience when Marc Fennell hosted a fiery forum featuring all the participants from *Go Back To Where You Came From* Season 3 following the conclusion of the series on the main channel. The show's format was also refreshed for 2016 with Jeannette Francis taking on hosting duties alongside Marc Fennell, and the SBS production team branched out by developing comedic web series pilot *The*

*Weekend Shift* for SBS On Demand, featuring Gold Logie-nominated newsreader (and long-time *The Feed* favourite) Lee Lin Chin. (See News and Current Affairs on page 33.)

#### **If You Are The One**

SBS 2 took its relationship with cult Chinese dating show *If You Are The One* to the next level by partnering with program producers to recruit 28 local Australian singles to make the trip over to Nanjing in pursuit of love. Stringent selection protocols were no obstacle to hundreds of Mandarin speakers in Australia; seven of the 10 successful male candidates found a date over the course of the two Australian special episodes, the first of which aired on Valentine's Day 2016 – neatly coinciding with our cross-platform Lunar New Year celebrations.



*If You Are The One.*



**Aussie Ausborne** @sashby10 · 16h

Came to mum and dad's house where there's hundreds of channels. Still watching #ifyouaretheone on @SBS2



6





“Now SBS has *The Feed* which makes the news stories the internet wants to share. It’s a brilliantly edgy, fun and fresh take on current affairs that proves it’s not just comedians who can lure an audience under 25 to the news. And who can make Lee Lin Chin into a meme.”

Giles Hardy, *The New Daily*, 2 August 2015

*The Feed* hosts Marc Fennell and Jeannette Francis.

### Sport

The A-League returned to SBS 2 in 2015-16, with weekly live matches on Friday nights providing a platform to drive younger audiences to a range of other content across the channel. SBS 2 also took over coverage of the iconic Paris-Roubaix cycling classic, going live and in full across the country for the first time, and further confirmed SBS’s commitment to international football with match-day highlights of the UEFA Champions League and the Euro 2016 championship.

### Other key events and highlights

– To celebrate SBS PopAsia bringing K-pop superstars BigBang to Australian shores in October, SBS 2 took the unprecedented step of devoting an entire weekend to Asian pop culture programming with our Pop! Weekend, which also provided the launchpad for a new iteration of the SBS PopAsia app.

- A season of one-off documentaries, and the premiere of acclaimed LOTE drama series *Hollands Hope*.
- SBS 2 complemented the main channel’s 2016 Mardi Gras parade coverage by featuring a month-long season of LGBTQI movie double-bills.
- Comedies like *South Park*, *Brooklyn Nine-Nine* and *Drunk History* were joined by new stablemates including *Adam Ruins Everything*; *Travel Man*, *Gadget Man*; and *Full Frontal with Samantha Bee* – fast-tracked to SBS 2 within hours of US broadcast.
- Movie Mayhem, the weekly cult movie double bill fronted by Marc Fennell, delivered SBS 2 some of its biggest audiences this year with three retrospective seasons in particular proving big drawcards. SBS 2 also bolstered its commitment to the diversity of

its offering by opening two new slots: *Kung Fu Fridays*, a weekly showcase of Asia’s best martial arts films and *All Ages Adventures*, an early evening destination for family-friendly film titles from across the world.

- Fresh faces were added to its roster of factual presenters, including *India with Guy Martin* and *Going Deep with David Rees*. Many of SBS 2’s strongest talent returned including *Stacey Dooley Investigates Seasons 9-10*, *Don’t Tell My Mother Season 5*, *Unplanned America Season 3*, and *The Island USA with Bear Grylls*.
- Returning premiere acquisitions like *Orphan Black* and *The Returned* were joined by newcomers such as *12 Monkeys* and a diversified scripted offering, with British teen murder mystery *Glue*, Dutch drama *Hollands Hope*, and reality show satire *UnREAL*.

# NITV shares Indigenous stories with more Australians

**In 2015-16, NITV delivered a refreshed brand, transformed its News and Current Affairs offering and launched a revamped schedule which celebrated Indigenous storytelling, challenged perceptions and facilitated conversations connecting all Australians to the world's oldest continuing culture.**

## **A Fresh Perspective**

Centred around the infinite horizon line that represents the past, present and future of Indigenous culture and voices, NITV's 2016 new brand highlighted the connection to land and contrasting spaces of Australian Indigenous life.

A revamped schedule implemented in February journeyed across the full spectrum of storytelling, with distinctive content promoting cultural understanding and reconciliation and celebrating diversity. From traditional offerings to contemporary productions, including compelling documentaries, trusted news and current affairs, live sport, distinctive entertainment and unique children's content.

Some standout ratings, mainly led by the strong Thursday night offering – the *Marngrook Footy Show*, *The Point* and 'Thursday Night Movies' delivered a 13.3 per cent average audience for the night throughout the year.

## **Transformed News and Current Affairs**

An extensive review of NITV News and Current Affairs resulted in a new working model and a comprehensive offering, featuring weeknight, prime-time series *The Point*, and an increase in digital reporting via NITV Online.

With the objective of reaching more Australians and making a greater impact across all platforms, a single team of Indigenous journalists delivered to all platforms – NITV News, *The Point*, *Living Black*, *AWAKEN* and online. The trusted service continued to break stories of national significance through a unique Indigenous lens.

New weeknight prime-time series, *The Point*, investigated cultural, political and social issues and events from a fresh perspective – challenging, informing and engaging audiences on-air and online. The News and Current Affairs slate reached a larger audience with a number of highlights, including a combined audience of 41,000 for *The Point: DNA Special*.

## **Digital Investment**

Focused investment into digital growth was a success, with solid reach and growing engagement. Migrating to the SBS digital platform has given NITV a mobile responsive website, VOD integration and an ability to share Indigenous stories across the SBS network to reach a wider audience.

Online UBs increased over 500 per cent since launching the new website and individual stories regularly reached over one million people on social media. NITV audiences were highly engaged through social media platforms and the mobile-optimised website, with nearly 110,000 followers on Facebook and over 20,000 on Twitter.

## **Distinctive Content**


*Songlines on Screen* – a unique documentary partnership between NITV and Screen Australia – features eight short films from the remote regions of Western, Northern and Central Australia, which represent Aboriginal people's ongoing connection to land and culture, through creation stories that present the complex Aboriginal belief systems that interconnect land, spirituality, knowledge and cultural values – it provided the rare opportunity to document these ancient traditions, which incorporate the full spectrum of storytelling including dance, song, art, body painting and places of significance.

## **Sporting Wins**

NITV continued its commitment to sports content, adding a new 31-week series *League Nation Live* to the schedule, alongside the successful *Marngrook Footy Show* and coverage of several key Indigenous events, including the Koori Knockout.

NITV's flagship sports program, filmed out of Melbourne, the *Marngrook Footy Show* delivered strong ratings, with the start of the 2016 season delivering a 42 per cent year-on-year increase in metro and regional combined audiences.

Source: OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; NITV; July 2014 – June 2015 and July 2015 – June 2016; 18:00 – 24:00; TTL Individuals; Average Audience; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-30/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015. Adobe Analytics (SBS Production); 01/07/2014 - 30/06/2016; Unique Browsers; report run 02/07/2016. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; NITV; July 2014 – June 2015 and July 2015 – June 2016; 02:00 – 02:00; TTL Individuals; Reach (5 mins cons); Average Audiences, Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2014 and from 13/06/2016-30/06/2016.



**“You can’t help but feel privileged having access to stories, culture and law that have traditionally been carefully protected from outsiders.”**

Melinda Houston, *Fairfax TV Guide*,  
26 June 2016

*Putuparri and the Rainmakers* on NITV.

*League Nation Live* was a major new investment. Produced by Indigenous production company Carbon Media, for a live Brisbane studio audience, the series brings 90 jam-packed minutes of entertainment and sports each Tuesday night, fronted by all-Indigenous hosts including Justin Hodges, Aaron Fa’Aoso, Hannah Hollis, Jodan Perry and Nathan Appo.

### **Growing the Indigenous Production Sector**

The development of Australia’s Indigenous production sector remained a priority for NITV, with three-quarters of the annual budget invested into Indigenous-produced content.

### **Regional, Remote and Emerging Initiative**

NITV continued the ground-breaking series, *Our Stories*, which engages regional and remote producers from across Australia to create 15-minute documentaries about culture, history, elders and youth; producing up to 120 documentaries for broadcast throughout the year.

NITV invests heavily with resources for the Remote Media Festival, including the annual ‘NITV Spirit Award’, which recognises Indigenous storytelling from the remote production sector.

### **Partnerships and Stakeholder Engagement**

NITV continued its important work with state agencies and national stakeholders across the country, including a Screen Australia Parliamentary Screening of *Songlines on Screen*, *Putuparri and the Rainmakers* at the *Melbourne International Film Festival* and *Songlines on Screen* at the *Sydney Film Festival*. With a focus on Australian content internationally, NITV has seen success in a number of festivals, including Hot Docs, imagineNATIVE and the Margaret Mead Film Festival.

Regional and remote outreach has enabled NITV to engage with both stakeholders and filmmaking talent across the country, including outreach in Darwin, Alice Springs, Yuendumu, Brisbane, Lajamanu, Rockhampton, Dubbo and at Gulkula for GARMA.

Aligned to its children’s content priority, NITV has continued its partnership with the *Australian Council for Educational Research*, which will see two major projects delivered to the channel over the next two years, including innovative animated series, *Little J and Big Cuz*.

Engagement with Indigenous media organisations has facilitated collaborative working across projects and content creation. NITV’s membership of the World Indigenous Television Broadcasters Network allows sharing of significant content across the globe.



*Songlines on Screen:*  
Damari and Guyala.

# The voice of multicultural Australia

SBS Radio is the world's most linguistically diverse broadcaster, bringing 74 language programs and four dedicated digital music channels to the more than four million Australians who speak a language other than English at home.

## Language audience engage with digital to deliver record audience growth

ALC set new records across all key performance indicators including streaming, unique browsers and podcasts which drove record online and streaming growth. Major growth came from the SBS Your Language websites which house SBS's 74 language programs online. The Your Language websites grew month-on-month to a record 2.7 million unique visitors in May 2016.

Audio streaming for SBS Radio programs also achieved record growth, averaging over 1.3 million audio stream requests every month – peaking at 1.6 million in March 2016. Podcasts enjoyed resurgent growth, with downloads growing significantly across all programs. Podcasting of language content increased to more than 623,000 downloads on average per month.

Investment and training in digital platforms were key planks of the ALC strategy and delivered significant return. In particular, four new digital producers improved SBS's digital delivery in the Vietnamese, Arabic, Hindi and Punjabi programs, joining existing digital producers in Mandarin and Cantonese.

**Source:** Adobe Analytics (SBS Production); 01/07/2014 - 30/06/2016; Unique Browsers; report run 02/07/2016. Podcast downloads: July 2015-June 2016, Feedburner analytics. The ALC Content team.

## Highlights

- Audio and Language Content's (ALC) focus on digital delivered record audiences to online and streaming
- SBS Radio turned 40
- SBS Arabic24 – launched digital service for Australia's Arabic-speaking community
- SBS Radio 'Settlement Guide' helped audiences decode life in Australia
- ALC commissioned content explored cultural issues facing the South Asian and Chinese communities in Australia
- SBS Explores Identity and 'Letters to Homeland' series struck a chord
- SBS PopAsia launched a new app and reached new heights with Qantas

## Celebrating 40 Years with Audiences

SBS Radio's 40 Years content reflected our history as a growing and increasingly diverse broadcaster and looked ahead 40 years to Australia's future opportunities and challenges.

### 40 Years of SBS Radio

- Over 8,000 plays of 120 audio segments reflecting the past 40 years (1975-2015)
- Over 640 plays of 14 'future' features
- Over 40 community-focused SBS Radio program specials and 10 SBS World News cross-platform stories
- More than 100 birthday messages from prominent Australians

SBS Radio programs took a deeper look at their community's history by producing special 40 years content, speaking to key community members and past and present broadcasters, and hosting talkback segments with audiences about the journey of SBS Radio and their communities.

In July, SBS hosted two major stakeholder events to celebrate SBS launch dates of 2EA in Sydney on 9 June 1975 and 3EA in Melbourne on 23 June 1975. Special guests included Race Discrimination Commissioner Dr Tim Soutphommasane and the then Minister for Communications the Hon Malcolm Turnbull MP.



SBS Greek Executive Producer Efthymios Kallos and a member of the community talk politics prior to the Federal Election at an SBS Election Exchange event in Federation Square, Melbourne (VIC).

### SBS Arabic24

In March, SBS launched SBS Arabic24 for Australia's Arabic-speaking community – a new 24/7 multi-platform service on mobile, online and digital radio. SBS Arabic24 offers Arabic-speaking Australians a balanced and impartial destination focusing on life in Australia and a touchpoint to the rest of the Arabic-speaking world.

SBS Arabic24 features nine hours of Australian produced content on weekdays and offers audiences a selection of the best programming from SBS partner BBC Arabic, broadcast live from the BBC's Dubai news centre. Within its first week, SBS Arabic24 became SBS's second most listened to radio station (after

SBS Radio 1) via the SBS Radio app and the most listened to SBS Radio station online.

### SBS Radio 'Settlement Guide' – helping audiences decode life in Australia

SBS Radio produced weekly segments to help audiences 'decode and adapt to life in Australia'. The *Settlement Guide* included 'need-to-know' facts about settling in Australia, including information about facets of daily life, local culture, history and government services. Each *Settlement Guide* was produced in-house as an audio feature for radio, a text article for online and a 'listicle' for sharing on social media.

### 'Dear Homeland' and 'SBS Explores Identity' content reaches diverse audience

SBS Radio's *Dear Homeland* was a series of short video and audio features, which explored the emotional journey that many migrants experience after arriving in Australia, seeking safety and a better future to bolster all Australians' understanding of different migration experiences by providing an insight into the lives of people settling in Australia. It featured new arrivals from Syria, Somalia, Iraq and Italy.

### Provoking with Purpose: 'Untouchables Amongst Us' and 'Female Foeticide'

In August, two commissioned content projects that shed light on sensitive issues for the Indian-Australian and Chinese-Australian communities made headlines around the world and were selected as finalists for international awards.

*Untouchables Amongst Us* – investigated the implications of the caste system within the South Asian community in Australia through a cross-platform exploration of personal experiences of South Asian Australians who'd experienced 'castism' in this country. The feature focused on how caste affects personal relationships, career prospects, education, marriage, religious practice and civil society.



SBS Arabic24, from left to right: *Good Morning Australia* hosts Ghassan Nakkhoul and Sylvia Mezher interview Senator the Hon. Arthur Sinodinos AO.

*Female Foeticide* focused on the outcome of an SBS Radio investigation of 2011 ABS Census data. Based on an analysis of data over 11 years, experts suggested that some India-born and China-born couples in Australia are choosing sex-selective abortion under pressure to procure sons over daughters. ALC undertook extensive stakeholder consultation before the release of the project across *SBS World News*, online and on radio.

### **SBS PopAsia**

One million reasons to 'like'

#### **SBS PopAsia**

In February, SBS PopAsia became the first SBS brand to reach over one million fans on Facebook. SBS PopAsia's social fandom of over 1.1 million Facebook likes places it as the third-largest radio Facebook page in Australia. SBS PopAsia has built a social footprint recognised across the Asian music and entertainment industries. Its social currency has positioned SBS PopAsia as a go-to music network for music labels and their artists.

### **SBS PopAsia innovations**

In September, SBS PopAsia updated its mobile application with improved functionality and usability to deepen engagement with audiences. The app features '*Pop Bingo!*' – SBS Radio's first in-app game. '*Pop Bingo!*' allows users to collect selected songs they hear in the live radio stream in order to win exclusive prizes. As a result, streaming and application usage spiked since launch with over 3.7 million stream requests for SBS PopAsia live and on-demand content this financial year. From October, SBS Radio music channels have been available on Qantas domestic and international flights in the form of tailor-made programs.

## **SBS Radio Awards**

SBS won five awards at the 2015 *UNAA Media Peace Awards*. SBS Radio was the recipient of two of these for:

- Living Black Radio – Michelle Aleksandrovcics and Minelle Creed won the 'Promotion of Women's Rights and Issues category' for 'Breaking community silence on violence against Aboriginal and Torres Strait Islander women'; and
- Radio NACA – Kristina Kukolja and Lindsey Arkley won the 'Radio News' category for their continued coverage on 'Snedden extradition case tests Australia's war crimes resolve'

Other notable SBS Radio Awards include:

- *Australian Multicultural Marketing Awards*

- Communication Award for the 40 years of SBS Radio Marketing and Community Engagement campaign
- *Victoria's Multicultural Awards for Excellence 2015*  
Media Award – Ismail Kayhan, SBS Turkish for 100 years after Gallipoli
- *Turkish Journalists' Association (TGC) in Turkey (the equivalent of Turkey's Pulitzer Award)*  
Sedat Simavi Radio Award, Ismail Kayhan, SBS Turkish for 100 years after Gallipoli
- *Celebration of African-Australians Awards Night NSW*  
Community Engagement Award – Martin Kwakwa, SBS African Professional Excellence Award Media – Bertrand Tungandame, SBS African

### **SBS Radio Community and Audience Engagement**

SBS Radio engaged with audiences in their communities more widely than ever before through community festivals, fairs, sporting events, stakeholder functions and community meetings across Australia. Events included live broadcasts such as 'Road to Russia' with SBS Radio making history in September as Anna Harrington became the first woman to call a Socceroos' game (Australia vs Tajikistan). SBS Radio was extensively involved in the biennial Federation of Ethnic Communities Councils of Australia (FECCA) Conference in Sydney in November with more than 550 delegates meeting to debate key issues.

SBS participated in Diwali, the Hindu Festival of Light, a key multiplatform celebration. SBS engaged South Asian audiences through dedicated coverage, features and events – as well as highlighting its significance for non-Indian Australians.

SBS Radio expanded its Lunar New Year (LNY) 2016 program with more content and attendance at events in Sydney and Melbourne. An on-ground activation included a unique 'horoscope' activation featuring *SBS World News* Presenter Lee Lin Chin, once again embracing Lunar New Year across all platforms.

**Source:** Audio streaming: All SBS audio live and on-demand audio stream requests, July 2015-June 2016, Adobe Analytics, TuneIn Radio, All In Media, Google Analytics Facebook Likes: Facebook Analytics June 2016.

## More relevant than ever

**SBS has long held a well-earned reputation for quality news and analysis on global events and the big stories and issues from across multicultural Australia.**

The need to promote national harmony has never been more critical as Australians are confronted by growing global concerns over political, religious and other conflicts which have resulted in large-scale terrorist acts and the most significant levels of forced migration since the Second World War.

With the fragmentation of audiences through the proliferation of digital platforms, maintaining our reputation while looking to reach those audiences wherever they are and whenever they want to consume content is our greatest challenge.

In 2015-16, the integrated newsroom embedded an operational structure across television, digital and radio. Collaboration and multiskilling were the key factors of the One Newsroom success and allowed the SBS News and Current Affairs (NACA) team to improve production quality of content while maintaining a Charter focus, and making stories more relevant to audiences.

SBS NACA became more effective at shaping news content for the unique requirements of audiences accessing different platforms. Success was evident through rapidly growing engagement particularly across social media. The efficiencies of the integrated newsroom allowed SBS to allocate more resources to the digital team and increase the output of stories that explored multicultural issues and perspectives while maintaining our core commitment to coverage of world and national affairs. This included occasional series such as *First Day* or stories on identity and nightly stories showcasing the achievements of those from diverse backgrounds in the arts, science, business, politics, sport and every other field of endeavour.

Internationally, SBS NACA continued to expand reporting capabilities with the appointment of Katrina Yu as SBS's first Asia Correspondent based in Beijing (China) and also secured a correspondent in India.

The NACA team delivered highly praised programs. *The Logan Project*, *Stories from Home* and a series for 2016-17 *Small Business Secrets*. Each involved inspiring stories from multicultural communities.

### **SBS World News**

In 2015-16, SBS NACA covered significant domestic and international stories, building on previous years with an even higher level of quality, depth and expertise.

Sadly, terror attacks were again a major focus with the cities of Paris and Brussels being targeted and SBS journalists among the first on the scene. The ongoing battle against ISIS in Syria and Iraq and the

wave of refugees fleeing the region also received extensive coverage including Luke Waters reporting from Syrian government-controlled areas around Damascus. In Australia, SBS gained exclusive access to a Muslim school teaching anti-extremism messages in Sydney and Melbourne.

The Federal Election dominated the local news agenda with *SBS World News* committing substantial resources to follow the lengthy campaign across the country, providing detailed analysis of key issues and policies across television, radio and online. For the first time, *SBS World News* engaged polling through Essential Research which generated exclusive election content.

*SBS World News* increased output of Charter aligned stories highlighting inspiring Australians from diverse backgrounds. The '*First Day*' series told of the initial memories of migrants and refugees arriving on these shores while features on identity revealed how cultural heritage has influenced the lives of some of our best known as well as lesser known citizens.

*Dateline* and *Insight* had particularly strong seasons with *Insight* recording its biggest audiences in more than five years and both programs securing record levels of digital engagement.

#### Digital

Teams continued to build capacity to maximise the delivery of stories online and across social media. In the highly competitive online environment *SBS World News* maintained its strong audience position and boosted its social media presence by nearly 40 per cent on Facebook and 46 per cent on Twitter.

Bespoke video content and data visualisation were core priorities with the interactive map series '*Can The Average Joe Afford The Average Home?*' and '*How Diverse Is My Suburb?*' two of the most popular data-driven projects.

*SBS World News* pushed heavily into social media video, generating 4.6 million video views since the introduction of a dedicated content producer in February.

SBS News online cross-promoted 'digital first' initiatives such as '*Dear Syria ...*', and the social media live-streaming of the Indigenous Self-Determination Forum and long-form articles, such as '*Please Cover My Body*' and '*The Girls, The Paedophile and Cardinal Pell*'.

#### Radio

*SBS World News* developed a deeper relationship with ALC to ensure in-language programs were provided with feature stories relevant and appealing to their diverse audiences. The Canberra bureau began providing a weekly overview of politics which was particularly popular with SBS in-language radio listeners in the lead-up to the 2016 Federal Election. Interest in *World News* podcasts continued to grow, with downloads up 39 per cent on last year.

#### Dateline

*Dateline* launched its 2015 season with a new half-hour single story format to offer viewers more advanced storytelling and in-depth films from around the world. By the end of the calendar year, ratings were up 17 per cent year-on-year with an even more substantial 25 per cent rise in the key 25-54 demographic. *Dateline*'s average weekly website visitors increased by over 53 per cent for 2015 episodes. *Dateline* also had a 183 per cent increase of referrals from Facebook from 2014.

*Dateline* won two prestigious prizes at the New York Film Awards for its stories on opioid addiction in the United States and child labour in the Philippines. Other highlights included a special investigation into Euthanasia; '*My 93-year-old Flatmate*' and '*Kids Gone Wild*' programs achieving record digital views; and much-lauded episodes looking at Brazil's Zika crisis and the crackdown on media freedom in Turkey.

Increased competitive pressure made the timeslot a challenge; however, audiences remain well ahead of 2014 as a result of format changes.

#### Insight

*Insight* continued to explore complex and controversial issues through the stories of real Australians.

After finishing the 2015 season with a combined metro and regional average audience of 374,000 – the highest for the program in five years – *Insight* further boosted its audience to 376,000 in the first half of 2016.

The program earned two United Nations Media Peace awards for the *Holroyd High* episode, which shared the stories of migrant students at one of Australia's most diverse high schools.

Outstanding programs included the double episode on twins, which generated media attention around the world; the outside broadcast from the north coast of NSW, looking at the spate of shark attacks; and the special on the 20th anniversary of the Port Arthur massacre, which featured former Prime Minister John Howard, prompting a national discussion on gun laws.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS, SBS 2 and NITV; 01/07/2015 – 30/06/2016; 18:00 – 24:00; TTL Individuals; Cume Reach (5 mins cons), Average Audience and FTA Share%; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. Adobe Analytics (SBS Production), 01/07/2015 – 30/06/2016; Video Chapter Views; Report run 02/07/2016.



*Insight* was the most watched SBS NACA program online in 2015-16, with 1.2 million Australians visiting digital platforms to engage with *Insight* episodes.

*Insight* host Jenny Brockie.

### The Feed

*The Feed* further enhanced its reputation for groundbreaking investigations with two more prestigious Walkley Award nominations.

In addition to the nightly program on SBS 2, *The Feed* produced a series of half-hour documentaries and forums, some of which were also broadcast on SBS's main channel and all targeting younger demographics. This included a discussion with the participants from the latest series of *Go Back to Where You Came From*.

The team also created an online comedy pilot *The Weekend Shift* starring Lee Lin Chin with a view to developing a series. Lee Lin's increased profile through *The Feed* was integral to her Gold Logie nomination.

*The Feed* continued to have a high level of engagement with digital audiences and early in 2016 launched its own Facebook page, which experienced fast growth, reaching 20,000 followers in its first few months.

### WorldWatch

*WorldWatch* broadcasts international news on SBS's primary channel and SBS 2, from 41 global broadcasters in 37 languages other than English (LOTE).

Ten new languages were added to the *WorldWatch* SBS 2 schedule in 2015-16 – Armenian, Bangla, Bosnian, Punjabi, Nepali, Romanian, Sinhalese, Somali, Tamil and Thai as well as African news in English. There are 34 of the 37 LOTE news bulletins available on SBS On Demand and SBS's language websites.

*WorldWatch* also launched an English language news block on SBS's main channel from 5.00am to 7.30am, presenting a diverse daily news perspective from five of the world's leading broadcasters: Al Jazeera, France 24, Deutsche Welle, NHK and CCTV.

SBS NACA maintains significant program and content supply relationships with overseas broadcasters for its *WorldWatch* news services. News bulletins are accessed daily via 11 international satellites and four fibre-optic links from London and Los Angeles. SBS also utilised FTP services to access material from sources where satellite links are unavailable.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A; SBS, SBS 2 and NITV; 01/07/2015 – 30/06/2016; 18:00 – 24:00; TTL Individuals; Cume Reach (5 mins cons), Average Audience and FTA Share%; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. Adobe Analytics (SBS Production), 01/07/2015 – 30/06/2016; Video Chapter Views; Report run 02/07/2016.

# Engaging the nation through Sport



SBS sports presenters, Craig Foster, Lucy Zelic and David Zdrilic.

## In 2015-16, SBS broadcast more football than ever before in its 40-year history.

The Hyundai A-League  
UEFA Champions League  
UEFA Super Cup  
FIFA World Cup Qualifiers  
Euro 2016 – France  
FIFA Women's World Cup  
FIFA U17 World Cup  
FIFA Beach Soccer World Cup  
Italian Cup Final  
Spanish Cup Finals  
2016 Copa America  
Spain vs England International  
FA Cup Final  
International Friendlies (various)

**The Premier League – Optus Deal**  
International football is at the heart of SBS and our purpose to inspire understanding between our diverse multicultural communities.

In March, SBS and Optus signed two new agreements for the English Premier League (EPL) and FIFA World Cup, in which football fans across Australia are able to watch more than double the number of international football matches on free-to-air television. Commencing with the 2016-17 season, Optus is sub-licensing exclusive free-to-air television rights of one Premier League match per round to SBS for the next three seasons until 2018-2019. For the 2018 FIFA World Cup, SBS will retain simultaneous free-to-air rights to 25 of the best matches and Optus will have exclusive rights to the whole tournament, with 39 exclusive live matches.

### A-League

The third season of A-League on SBS 2 aired in a competitive free-to-air sports environment on Friday evenings. With one season remaining on the current rights deal, SBS and Football Federation Australia (FFA) are working together to build awareness and audiences. The

FFA announced a number of new initiatives to increase engagement with the A-League next season.

### Socceroos

On the road to Russia, the Socceroos navigated safe passage to the third round of 2018 FIFA World Cup Qualifying, topping their group which contained Bangladesh, Kyrgyzstan, Tajikistan and Jordan. Ange Postecoglou's team engaged audiences on-air and online with the delayed broadcast of the Jordan match in Sydney drawing 439,000 viewers to SBS.

### UEFA Champions League

SBS has been the proud broadcast partner of the UEFA Champions League since its inception in 1992 and was pleased to lock in another agreement, allowing SBS to continue bringing the best club football coverage in the world to Australian audiences. SBS has secured the exclusive free-to-air broadcast rights for the next three seasons of the UEFA Champions League in an agreement with beIN Sport.

Source: OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A; Network SBS TTL; July 2015 – June 2016; 02:00 – 02:00; Level 1 = Sports Events, Level 2 = Soccer; TTL Individuals; Reach (5 mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016.

## Euro 2016

The exclusive free-to-air coverage of the UEFA Euro 2016 was hosted by SBS's Lucy Zelic and Craig Foster. Coverage of the tournament included eight live matches, including the final, and another four matches on delay. The live matches aired across SBS and SBS HD, with the delayed matches airing on SBS 2, along with a daily highlights show at 6.30pm.

### Other Cycling

UCI BMX World Championships  
UCI MTB Trials  
Paris-Nice  
UCI Track World Championships  
Paris-Roubaix  
UCI MTB World Championships  
Tour of California  
Criterium du Dauphine  
Giro di Lombardi  
UCI Road World Championships  
The Tour of Spain (Vuelta)  
Launceston Criterium  
New Zealand Cycle Classic  
Australian Mountain Bike Championships  
Milan-San Remo  
Strade Bianchi  
Amstel Gold  
Fleche Wallone  
Liege Bastogne Leige  
Tour of Flanders

## L'Etape Australia

Cycling Central announced that the inaugural Australian edition of L'Etape by the Tour de France event will be held from 1-3 December 2016 in the Snowy Mountains of NSW. L'Etape Australia is a premier amateur road cycling event, held under the banner of the world's most iconic cycling race, the Tour de France.

## Online and Social

The World Game Facebook page reached 475,000 likes (up more than 300 per cent year-on-year) as a result of a focused effort to publish short video highlights onto the platform on a regular basis.

Sport launched Zela, a trial digital platform for women's sport. Following a review, SBS Sport determined to integrate stories focused on women in sport into high-performing sports sites *The World Game* and *Cycling Central* to bring women's sport to the forefront across its well established sports sites and their popular social platforms.

### Other key sport highlights

- SBS partnered with the FFA to support and promote, on-air and online, Indigenous Football Week and the John Moriarty Football Foundation – a social program designed to provide football pathways and education to Indigenous communities.
- SBS broadcast daily highlights of the IAAF World Championships from Beijing to strong early evening audiences on SBS 2.
- Sport launched a season of International Skating Union events broadcast on Saturday afternoons throughout the summer. Many events were made available as live streams wherever possible and all were archived for SBS On Demand access in full. SBS received a huge amount of positive audience feedback for this new initiative.
- The sport of lawn bowls returned to free-to-air television after a four-year hiatus, with the new weekly program *'The Bowls Show'* airing on SBS and on SBS On Demand.

## Tour de France

Australians were captivated by the 102nd Tour de France as SBS's multiplatform coverage captured every moment of the epic display of endurance and competition, along with the unique taste of French culture that sets this worldwide sporting spectacle apart.

In SBS's 25th year bringing the Tour de France to Australians, coverage extended beyond the race itself, with twice-daily highlights programs in the morning and evening, and three special panel review programs as well as Daily Stage Replays.

Each night's race broadcast was interspersed with interviews with riders and Tour personalities, behind the scenes segments and in-depth analysis; and complemented by Gabriel Gate's Taste Le Tour.

SBS's extended coverage of the 2015 Tour de France reached 3.9 million Unique Viewers.



Tour de France 2015.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A; Network SBS TTL; July 2015 – June 2016; 02:00 – 02:00; Level 1 = Sports Events, Level 2 = Soccer; TTL Individuals; Reach (5 mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A; SBS, and SBS 2. 01/07/2015 – 30/06/2016; 02:00 – 02:00; TTL Individuals; Cume Reach (5 mins cons); Average Audience and FTA Share%; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016. Adobe Analytics (SBS Production); 01/07/2014 – 30/06/2016; Unique Browsers; Report run 02/07/2015.

# Essential viewing

**SBS sparked conversations with documentaries that were brave, provocative and delivered on the SBS Charter in new and innovative ways.**

In 2015-16 SBS built on its reputation for documentaries that explore contemporary multicultural Australia. Working closely with Australia's independent production sector, SBS delivered some of its most creative and compelling documentary programming to date to inspire, inform and entertain millions of Australians.

**“The often hilarious *Kebab Kings*... is a wonderful example of the way this kind of television lifts the lid on hidden worlds, even if they are seemingly in full view.”**

Graeme Blundell, *The Australian*,  
28 November 2015

## **Go Back To Where You Came From Season 3**

The multi-award-winning series returned after three years to again provoke national debate about how Australia responds to refugees and asylum seekers. Six Australians challenged their strongly held beliefs about refugees and asylum-seekers on an immersive, reverse journey in which they retraced the steps of those seeking asylum to some of the most dangerous places in the world – including Indonesia, Iraq, Burma, Thailand, Bangladesh, Cambodia and Syria. With the introduction of the Federal Government's 'Stop the Boats' policies, controversy surrounding detainee treatment in detention centres on Nauru and Manus Island, and a growing public awareness of 'stateless' asylum seekers, the issues were as important and divisive as ever.

With an average audience of 522,000, the series was the fourth-most watched commissioned documentary series on SBS in 2015-16, and *The Feed* live discussion on SBS 2 after episode three attracted 214,000 viewers, the highest for the program ever. The series reached 1.7 million unique viewers, an 8.6 per cent metro share and also achieved the fourth highest number of chapter views on SBS On Demand for a commissioned documentary series, with 387,000 chapter views.

SBS Outreach partnered with Australian Red Cross to produce teaching resources for secondary schools available via the SBS website. The Red Cross also hosted two discussion events in Sydney and Melbourne to coincide with the broadcast.

## **Kebab Kings**

An innovative and refreshing new series combining observational documentary and fixed rig cameras which lifted the lid on a multicultural institution – the kebab shop. The series followed two families in Sydney and Melbourne kebab shops, and looked at how they coped with the hordes of customers during the three-week period leading up to Christmas. The Turkish family in Oz Turk, Sydney were handing over their business that they had owned and run for 14 years, to two Syrian brothers. The Indian family in Smiths Kebabs, Melbourne were launching a new pizza line which could make or break their business. The series attracted an average audience of 424,000 per episode.

## **DNA Nation**

The flagship series was at the centre of a cross-network season of programs entitled *SBS Explores Identity*, examining what makes Australians who we are – from genetics to our cultural roots, from our shared passions to our individual identities. The groundbreaking *DNA Nation* followed one of Australia's greatest Olympians Ian Thorpe, iconic Indigenous actor Ernie Dingo and TV presenter and Queen of Eurovision Julia Zemiro as they set off on an epic journey of genetic time travel to find out where they – and the rest of us – come from. Taking DNA tests, they follow in the footsteps of their ancient ancestors, as they experience life as hunter-gatherers in Tanzania, dig for fossils in the Arabian desert, ride horseback in Kyrgyzstan, and take to the high seas in Timor Leste, discovering the remarkable journeys each of their ancestors made from Africa to Australia over 200,000 years ago. The series reached 1.5 million unique viewers.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS; 01/07/2015 – 30/06/2016; 18:00 – 24:00; TTL Individuals; Cume Reach (5 mins cons), Average Audience and FTA Share%; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. Adobe Analytics (SBS Production), 01/07/2015 – 30/06/2016; Video Chapter Views; Report run 02/07/2016.



*Go Back to Where You Came From* Season 3 participants.

### Untold Australia

The single documentary season *Untold Australia* explored hidden worlds of cultural diversity through three documentaries by different production companies and directors – from the world of young Indian-Australians trying to find love and marriage in Melbourne in *Indian Wedding Race*, to the struggling government and unique culture of Norfolk Island in *A Modern Mutiny*, and the ultra-Orthodox Jewish community of Adass Israel in *Strictly Jewish: The Secret World Of Adass Israel*. These personal and passionate stories were a unique way of introducing audiences to lesser-known communities, and they were a big success – their warmth and humour attracting an average audience of 472,000 unique viewers per episode and reaching 1.8 million viewers across the series.

### Who Do You Think You Are? Series 7

The seventh series of the hugely popular SBS genealogy series featured one of its strongest line-ups ever in Toni Colette, David Wenham, Geoffrey Rush, Ray Martin, Luke Nguyen, Peter Rowsthorn, Greig Pickhaver and Dawn Fraser.

Their stories took audiences from Peru to Vietnam, China, Germany and Ireland, uncovering family secrets along the way – an Irish rebel, a South American freedom fighter and a family who mastered music for 150 years. Combining emotional and personal journeys with big-picture history, these inspiring and sometimes challenging stories reminded audiences of their journey to be Australian. The series proved as popular as ever with an average audience of 651,000 per episode, with Ray Martin's episode attracting the largest audience of 756,000, and a Logie nomination for Best Factual Program.

### Uranium – Twisting The Dragon's Tail

A series which explored the story of uranium, from its creation in an exploding star to its deployment in nuclear weapons, nuclear power and nuclear medicine. A co-production between SBS, PBS America and ZDF/Arte, it was critically acclaimed and attracted an average audience of 571,000. The series won numerous awards including three 2015 ATOM Awards and the 2015 Gold ACS State Award for Best Cinematography, the 2016 Remi Winner Special Jury Award Worldfest – Houston International Film Festival, and 2016 Best Feature Documentary Uranium Film Festival.

### Vietnam – The War That Made Australia

*Vietnam: The War That Made Australia* followed the story of the Australian Army Training Team Vietnam who, from 1962 to 1972, fought shoulder-to-shoulder with the Vietnamese army and became the most decorated unit in Australian military history. It was a series which featured the points of view of both Vietnamese and Australian soldiers, and a version with Vietnamese subtitles was made available on SBS On Demand, and also broadcast on SBS.



Rabbi Aryeh Goldman in *Untold Australia: Strictly Jewish*.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS; July 2015 – June 2016; 02:00 – 02:00; TTL Individuals; Average Audience; Reach (5+ mins); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS; July 2014 – June 2015 and July 2015 – June 2016; 18:00 – 24:00; TTL Individuals; Average Audience; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016.

# Food on SBS

SBS occupies a unique place in the Australian food media landscape and offers a genuine alternative to other food programming by using food as a conduit to cultural insight and understanding. Critics consistently nominate SBS Food shows in the 'Pick of the Day' and 'Pick of the Week'.

"SBS has a great record of introducing the foodies of Australia to the world's greatest culinary artistes – the likes of Heston Blumenthal, Rick Stein, Luke Nguyen, Silvia Colloca, Shane Delia and Poh."

David Dale, *The Sun Herald*,  
1 November 2015



## Shane Delia's Moorish Spice

Shane Delia was again a popular food talent on SBS. His series aired from October to December, averaging 293,000 viewers.

## Poh & Co. Series 2

In response to the 2015 series which was the year's highest rating food show, SBS commissioned a second series, which began broadcast in May for nine weeks. It was open house again as Poh and Jonno created the ultimate veggie patch, expanded their market stall into a pop-up restaurant, and opened a market café.

## Destination Flavour Scandinavia

The popular SBS series *Destination Flavour* continued as Adam Liaw went far north to investigate the food revolution that has hit Scandinavia, the western equivalent of what Japanese food is to Asia – delicate, refined and artistic. In an additional two half-hour specials, the Best Bites of the series were explored, attracting an average audience of 293,000.

## Food Safari Fire

*Food Safari* returned to explore how cultures across the world cook with fire. In this visually spectacular series, host Maeve O'Meara learned the secrets to grilling, smoking, roasting and baking from some of Australia's top chefs, cooks and barbecue devotees. The series aired from January to March, averaging 400,000 viewers and reached 2.2 million unique viewers across the series,

outperforming the average audience for the time slot.

## Inside Heston's World

In this landmark series, Heston Blumenthal shifted his three Michelin-starred restaurant The Fat Duck from England to Australia. The series aired in March and April, averaging 392,000 viewers.

## Rachel Khoo's Kitchen Notebook Melbourne

The third-highest rating food show for the year aired from July to September, averaging 398,000 viewers and a metro free-to-air share of 6.5 per cent. In *Rachel Khoo's Kitchen Notebook Melbourne* the British food sensation immersed herself in the world-renowned foodie capital of Australia. Throughout her journey, Rachel revealed a rich, multicultural food scene and plenty of hidden sightseeing treasures.

## Noma Australia

Rene Redzepi moved his Michelin star restaurant Noma to Australia. The series documented the research, inspiration, creation and logistics behind the eagerly anticipated 2016 residency at Barangaroo on Sydney Harbour and aired between May and June.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS; 01/07/2015 – 30/06/2016; 18:00 – 24:00; TTL Individuals; Cume Reach (5 mins cons), Average Audience and FTA Share%; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional (Including W.A.); Food Network; December, 2015 - June, 2016; 18:00 – 24:00; Men and Women; Profile; Consolidated 28 (Live + As Live + TSV 1-28 Days) from 27/12/2015-13/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) for 01/12/2015-26/12/2015 and from 14/06/2016-30/06/2016.

# Food Network

SBS launched new free-to-air channel, Food Network, in November following extensive research which highlighted a demand for dedicated food programming providing accessible, everyday food inspiration from cultures around the world.

## Key achievements

- Food Network reached a peak monthly audience of 4.6 million viewers in March and beat ratings targets for 2015-16.
- Diversified the network-wide audience of SBS.
- Average audience age of 40 (metro) and 42 (regional); one of the lowest in free-to-air television.

The first Australian genre-dedicated free-to-air channel extended SBS's existing food offering and brought new audiences to the network, serving up a cultural culinary offering of food programs, across all platforms, and for free.

Cooking programs feature some of the world's most celebrated food personalities as well as SBS's much-loved locally produced programs. The channel includes reprise screenings of SBS commissioned food content such as *Luke Nguyen's Greater Mekong*, *Food Lovers' Guide To Australia*, *Gourmet Farmer* and *Poh & Co*.

Food Network has delivered a significant incremental monthly reach to SBS of almost one million viewers, aided by cross promotion on other SBS channels. Importantly, over 90 per cent of viewers were previously non-SBS viewers, demonstrating a return on a key channel aim to attract new audiences to the broader SBS offering.

To launch Food Network SBS entered into a major output deal and licensing agreement with Scripps Networks Interactive, one of the world's largest producers of high quality lifestyle content. Scripps Networks Interactive produces more than 2,500 hours of original content each year, and gives Food Network unprecedented access to its massive library of food and lifestyle programs from across the world.

Food Network was launched based on a low-cost model. It has proved to be commercially self-funded and is generating returns that allow SBS to continue to invest in distinctive Australian content to serve its Charter commitments.

Food Network reaches every household in Australia, available on free-to-air terrestrial transmission but also retransmitted on other platforms including Foxtel cable and satellite, VAST satellite and Fetch TV. The channel was nominated for a prestigious international 2016 Global Promax Award for the Outdoor Launch Campaign.

“Regular people of Australia who don’t have the luxury of pay TV rejoice! Because there is an entirely new free-to-air channel coming – dedicated entirely to everyone’s great love – Food.”

Julia Naughton, *Huffington Post*,  
22 October 2015



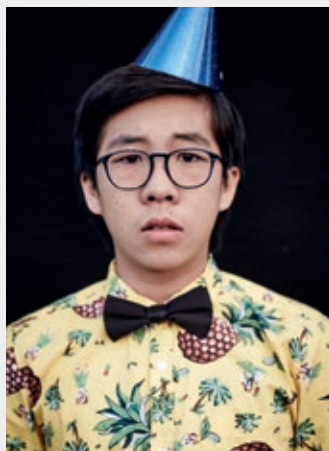
Source: OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional (Including W.A); Food Network; December, 2015 - June, 2016; 18:00 – 24:00; Men and Women; Profile; Consolidated 28 (Live + As Live + TSV 1-28 Days) from 27/12/2015–13/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) for 01/12/2015–26/12/2015 and from 14/06/2016–30/06/2016.

# Exploring our world through comedy, entertainment and drama

SBS continued to inspire all Australians to understand and appreciate our diverse world through distinctive programs audiences couldn't find on any other network.

## The Family Law

In January, the trailblazing comedy series *The Family Law*, based on the best-selling memoir by Benjamin Law, broadcast with widespread praise from our audiences and garnered the unique distinction of being the first Asian-Australian narrative comedy series in Australian television history. The premiere episode attracted a combined average audience of 471,000. The premiere and repeats of the series reached a total of 1.7 million viewers across SBS and SBS 2. *The Family Law* delivered over one million video views during January and February, making it the most popular program on sbs.com.au and SBS On Demand during this period.



*The Family Law*'s Trystan Go plays Benjamin Law.

## 2016 Sydney Gay & Lesbian Mardi Gras

In March, SBS presented a bigger and better Mardi Gras season celebrating the diversity of Australia's Lesbian, Gay, Bisexual, Transgender, Queer and Intersex (LGBTQI) community, culminating in the flagship two-hour broadcast of the Sydney Gay and Lesbian Mardi Gras on SBS.

Recorded live at the event and broadcast the following night, the Mardi Gras two hour special included a diverse panel of hosts: Magda Szubanski, Tom Ballard, Patrick Abboud and first timer Faustina Agolley presented from the parade's epicentre in Taylor Square. The broadcast combined the colour and fun of the parade with interviews and short pre-recorded stories taking a closer look at the Australian LGBTQI community. Story topics ranged from workplace equality, Australia's First Nations float, Sydney's Gay and Lesbian Choir and issues such as youth suicide and homophobia in sports. The broadcast included appearances from the Prime Minister, Malcolm Turnbull and the Opposition Leader, Bill Shorten, demonstrating SBS's leadership in national issues.

An organisation-wide approach to the Mardi Gras included films, documentaries, news and current affairs specials across SBS, SBS 2, NITV, SBS On Demand and the introduction of a dedicated SBS Sexuality website. For audience members who wanted to watch the whole parade SBS presented a live simulcast with Joy FM commentary, streaming on the SBS Sexuality website. Reaching an average audience of 360,000,

**Source:** Adobe Analytics (SBS Production), 01/07/2015 – 30/06/2016; Video Chapter Views; Report run 02/07/2016. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A; Network SBS TTL; July 2014 – June 2015 and July 2015 – June 2016; 02:00 – 02:00; Level 1 = Drama; TTL Individuals; Reach (5 mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016.

The 2016 Mardi Gras broadcast reached an average audience of 360,000 and 88.8 per cent said they thought the program promoted cultural diversity.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS, SBS 2 and NITV; 01/07/2015 – 30/06/2016; 02:00 – 02:00; TTL Individuals; Cume Reach (5 mins cons), Average Audience and FTA Share%; Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016. Online source: Adobe Analytics (SBS Production), sbs.com.au and SBS On Demand; 01/07/2014 – 30/06/2016; Video Chapter Views; Report run 02/07/2016.

Exploring our world  
through comedy,  
entertainment and drama

“SBS often takes the lead in the drama stakes with its edgy provocative portrayal of contemporary Australia, think *East West 101*, *Better Man* and *Saved* for example, now they’ve come up with *The Principal*.”

Graeme Blundell, *The Australian*, 3 October 2015

audience feedback for the 2016 Parade was strong with 88.8 per cent surveyed saying that they thought programming promoted cultural diversity.

### The Principal

In October, the critically and creatively acclaimed four-part drama series *The Principal* premiered on SBS, starring the multi-award winning actor Alex Dimitriades who played the lead role of Matt Bashir, as headmaster appointed to reform a troubled boys’ high school and prevent it from closure. The premiere episode attracted a combined metro and regional average audience of 525,000. The series reached a total of 2.4 million unique viewers. The series delivered 708,000 video views during October, making it the most watched program during this period on sbs.com.au and SBS On Demand. In May, Alex Dimitriades received the Logie Award for Most Outstanding Actor.

### Eurovision Song Contest

The world’s biggest song contest returned again to SBS in 2016 in its 33rd year of broadcast. The stakes have been high since SBS secured Australia’s historic participation in the song contest and this year the stakes were higher than ever. After the success of our previous ‘wild card’ entrant Guy Sebastian – who had an express ticket to the grand final to finish 5th – in 2016 Australia’s Dami Im joined the competition with no wild card privileges to battle it out in the semi-finals against 35 other competitors. SBS broadcast the three finals live from Stockholm and three special primetime programs over the weekend, with SBS popular commentators Julia Zemiro and Sam Pang joined backstage by newcomer Toby Truslove.

Australia’s Dami Im wooed Europe with her Australian charm and incredible voice. Over 814,000 viewers watched as her song *Sounds of Silence* quickly became the second favourite after a flawless performance in the primetime semi-final. In the Grand Final audiences experienced a nail-biting conclusion to the contest,

with Dami Im taking second place by a narrow margin revealed in the last stages of voting. This was experienced live by 396,000 viewers in the morning and again by another 589,000 viewers in the primetime replay. The weekend broadcast produced a combined reach of 5.1 million.



Australian Eurovision 2016 Contestant, Dami Im.

**Source:** OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; SBS; July 2015 – June 2016; 02:00 – 02:00; TTL Individuals; Average Audience; Reach (5+ mins); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2015-26/12/2015 and from 13/06/2016-30/06/2016. OzTAM Metro and RegTAM Regional; 5 Capital City and Combined Agg Regional Including W.A.; Network SBS TTL; July 2014 – June 2015 and July 2015 – June 2016; 02:00 – 02:00; Level 1 = Drama; TTL Individuals; Reach (5 mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016.

Audience engagement was a great success for SBS, starting with a spectacular 'Dami Army' marketing campaign asking the audience to 'Answer the call'. Online engagement with the SBS Eurovision website was up year-on-year with 626,000 UBs across the campaign and 27,000 users engaged with the Eurovision 'buzzdial' rating system. The hashtag #SBS Eurovision trended in Australia throughout the week and #DamiArmy trended internationally.

A post Eurovision survey revealed that 90.4 per cent of respondents who watched the Eurovision Song Contest said they liked or loved the show, 92.2 per cent said they were interested in watching the show in future and 85.8 per cent said they thought the show contributed to the overall diversity of Australian TV with 83 per cent saying the show contributed to cultural diversity in Australia.

### **RockWiz Salutes the Legends**

In May, RockWiz returned to SBS with Julia Zemiro, Brian Nankervis and the RockWiz Orchestra.

*RockWiz (Salutes the Legends)* took on an international flavour with each episode honoring the music of a particular geographic region. The seven-part series took viewers on a sonic grand tour beginning the week before Eurovision with *RockWiz Salutes the Legends of Europe* and continued exploring music from the US, UK, Canada, Ireland, New Zealand and Australia. This was the 14th season of RockWiz and the most accessible and diverse to date with over 463,000 viewers tuning in for *RockWiz Salutes the Legends of the UK*.

### **Tropfest 2016**

In February, SBS continued its commitment to support emerging Australian creative talent by presenting *Tropfest* on SBS 2.

The world's largest film festival took place in Centennial Park (Sydney, NSW) in front of an estimated live audience of 100,000. The festival was presented from the park to SBS 2 audiences by Marc Fennell, Jeannette Francis and Adam Spencer and showcased some of Australia's best emerging film talent. Guests included Simon Baker, Mel Gibson and Maya Newell, the director of the controversial documentary *Gayby Baby*.

An audience survey showed 90 per cent liked that the program supported Australian film makers and 93 per cent said they were likely or very likely to watch *Tropfest* in the future.

### **SBS Arts**

SBS has had a long history of support for the arts through a range of initiatives.

In October, SBS launched a new Monday to Friday arts programming strip on SBS from 2.00pm to 3.00pm weekdays featuring local and international programming including music, theatre, and photography and more. Programming ranges from *The Century of Cartier Bresson* to the global classical music phenomenon of *Andre Rieu* to achieve two objectives: to deliver high quality arts programming to a broad audience via our flagship channel SBS and via a special arts destination on SBS On Demand, and to support arts organisations through on-air promotional support with commercials for ticket sales for arts organisations and events.

# Subscription Television

## World Movies celebrated 20 years of premium content for Australian audiences.

### World Movies

Carried on the Foxtel subscription platform for more than 20 years, World Movies is one of subscription television's founding channels and in 2015-16 continued to offer audiences a diverse range of content for a discerning audience. The channel brought to audiences controversial and award-winning international cinema direct from the world's major film festivals and identified lesser-known international and Australian cult content for its popular programming stunts.

In an increasingly competitive and fractured landscape, World Movies continued to maintain its ratings uplift achieved over the last four years. The channel performed strongly on Saturday nights and achieved a 12.5 per cent year-on-year increase in January as a result of the *Summer Of Sin* movie season. In a landscape of competitive viewing, World Movies matched the overall average of last financial year.



World Movies Celebrates:  
20 Years with Rachel Griffiths.

World Movies continued to build strong partnerships with local film festivals across Australia including Sydney Film Festival, Melbourne International Film Festival, Alliance Française French Film Festival, Japanese Film Festival and Spanish Film Festival.

### Stan

Following its launch in January 2015, World Movies continued to offer its unique brand of international and local films on the Stan streaming service. World Movies remains the only branded destination on the subscription video streaming service.

### World Movies Celebrates 20 Years

In November, World Movies celebrated its 20th year on Foxtel, an outstanding achievement in a challenging industry. To celebrate, the channel showcased 20 award-winning and critically-acclaimed films from the last two decades. Hosted by Golden Globe winning actress Rachel Griffiths, *WM Celebrates: 20 Years* shone a spotlight on some of world's most iconic international films featuring some of the world's most talented actors and directors and featuring some of the most engaging stories from original narratives. These included classics such as *Amelie*, *Crouching Tiger, Hidden Dragon*, *The Girl with the Dragon Tattoo*, *Downfall* and *Pan's Labyrinth*, delivered to an appreciative World Movies audience. The anniversary season was backed by an extensive marketing campaign which attracted 367,000 subscription television viewers in its first week.

### Highlights

Exciting film seasons and bold, provocative content have led to the steady ratings results on World Movies. In 2015-16 World Movies enjoyed success with cult seasons, including Andrew Mercado hosted film season *WM Cult: Best of the Worst*, featuring trashy classics including: *The Room*, *Striptease*, *Welcome to Woop Woop* and *Roadhouse*. For *WM Cult: Ick to Ridic*, World Movies featured some of the most twisted and confronting films to come off the festival circuit.

There has also been great success in the *WM Focus On* destination timeslot, featuring the best in international actors, actresses and directors. World Movies has also reframed its action film offering with seasons *Martial Arts Masters*, *WM Action: Death Games* and *WM Premiere: Asian Epics* bringing younger 'passion communities' to the channel. World Movies staple *Summer Of Sin* again performed strongly in January, as did *WM Screen Sirens* in May. World Movies welcomed back Andrew Mercado, as the 'Unknown Stuntman' for our second instalment of the hugely successful stunt *WM Cult: Aussie Exploitation* and featured cult classics *Razorback*, *The Adventures Of Barry McKenzie*, *Alvin Rides Again* and *The Man From Hong Kong*.

Source: OzTAM natSTV; World Movies; June 2014 – July 2015 and July 2015 – June 2016; 02:00 – 02:00; Level 1 = Movies/Feature Films; TTL Individuals; Reach (5 mins cons); Consolidated 28 (Live + As Live + TSV 1-28 days) from 27/12/2015-12/06/2016; Consolidated 7 (Live + As Live + TSV 1-7 Days) from 01/07/2014-26/12/2015 and from 13/06/2016-30/06/2016.

# Connecting with our Audiences

## SBS Learn

November was a milestone for SBS Outreach with the launch of SBS Learn, an online hub of free educational content for secondary schools.

To engage students and teachers with the new site SBS partnered with the Australian Centre for Photography (ACP) to develop a nationwide program giving schools the opportunity to receive a mobile photography workshop. A tutor and renowned photographer from ACP visited the four winning schools (three of which were in remote and regional settings in QLD and NSW) to run workshops and document a day in the life of each school.

The project culminated in a successful exhibition of the students' and photographers' work attracting over 1,300 visitors, and a legacy in the form of a community gallery and a photography resource available at the SBS Learn website. SBS Learn proved popular with Australia's education community with over 10,800 unique visitors in less than six months to its site.

## SBS Outreach projects

In 2015-16 SBS Outreach produced more curriculum aligned classroom content than ever before including resources for *Go Back To Where You Came From Series 3*, *The Boat Interactive Graphic Novel*, *Cronulla Riots* and *The Family Law*.

SBS also celebrated National Youth Week with a landmark competition giving young, talented Australians a platform to share their stories of identity. The winners attended a residential workshop in Melbourne and with the help of SBS and the Foundation for Young Australians

(FYA) produced five powerful one-minute films which were broadcast over 300 times across SBS platforms and reached 1.8 million on Facebook. The films explored identity issues facing young Australians ranging from refugee stories, Middle-Eastern and Muslim stereotypes, autism and gender dysphoria. To complement the films, SBS Learn has published a free curriculum-mapped classroom resource linked to English, Media Arts, Civics and Citizenship and Health and Physical Education for years 7-10.

## SBS Brand Tracker

SBS regularly monitors performance of the SBS brand relative to the marketplace via the SBS Brand Tracker.

SBS conducts this brand tracking research twice a year to enable the organisation to gain a big picture view on media consumption, and explore perceptions of the SBS network as a whole and of each specific channel and/or platform. It also enables SBS to gain a better understanding of the competitive set and of external factors that may be impacting upon the current and future performance of the network.

SBS utilises this research to better understand the appeal and engagement of different types of content to inform delivery of content across different platforms. It also helps inform SBS about the big social issues that are of importance to audiences from all across Australia.

## SBS Bespoke Studies

SBS also runs an internal research panel, The Exchange, which allows for quick turnaround of bespoke studies throughout the year. The panel comprises over 6,000

Australians who have an interest in SBS content. Studies can range from gaining an in-depth understanding of a specific program, pilot testing a new concept, post analysis for a sales campaign and studies in language to provide information around SBS's radio offerings. In addition, SBS conducts an audience review via The Exchange of each key commissioned program.

## Subtitling

In order to provide multilingual and multicultural television services that inform, educate and entertain all Australians, SBS broadcasts English language programming as well as English-language subtitled non-English programming. Programs in a language other than English (other than SBS's WorldWatch schedule) are made accessible to a wider Australian audience through English subtitles. Subtitles enable audiences, regardless of their cultural provenance, to access programs in-language. SBS predominantly uses subtitles, rather than voice over (or dubbing), as subtitling retains the linguistic and cultural integrity of the original programs and allows for effective cross-cultural communications.

## In 2015-16:

*– If You Are The One (IYATO)*  
*Australian Special* – SBS partnered with the IYATO production company from China in recruiting 16 girls and 10 guys and hosted the visit of the show's host Meng Fei. It was the first time the production company partnered with mainstream media outside China. The Australian Special when broadcast on SBS 2 during the Lunar New Year was a huge success and the IYATO Forum featuring a Q&A with Meng Fei, held in conjunction with Western Sydney



University in Parramatta, attracted 1,000 people in attendance with the live stream video generating close to 8,600 views to date.

- *Vietnam: The War That Made Australia* – Due to the popularity of this ground-breaking documentary series and responding to the Vietnamese Community, SBS has made a Vietnamese subtitled version of the series and broadcast the Vietnamese version on SBS when the series was repeated. It was the second time a program was shown with Vietnamese subtitles on SBS.

#### **SBS**

- 1,243 hours of subtitling
- 53 hours of re-narration
- 5,761 hours of closed captions

#### **SBS 2**

- 1,843 hours of subtitling
- 796 hours of closed captions

#### **NITV**

- 74 hours of subtitling

#### **Digital and Online**

- 135 hours of subtitling

#### **Audience Feedback**

The SBS Audience Relations team provides SBS audiences with information and answers regarding SBS programs and services. The team coordinates and collates audience feedback and sends it out on a daily feedback report to approximately 400 internal stakeholders.

Consistent with previous years one of the major themes SBS receives feedback on is Sport, and the 2015-16 year kicked off with the end of the FIFA Women's World Cup with the overall snapshot being that SBS had embraced women's football.

The Tour de France, as always, generated a lot of feedback as our cycling fans are extremely passionate and overwhelmingly love SBS's coverage of this annual event.

The Audience Relations team also received feedback regarding Champions League coverage this year with audiences disappointed SBS only had the rights to one match per week.

Food Network generated a lot of positive feedback as it launched and while some would like to see less repeat programming, the overall response from our audience was positive.

SBS Mardi Gras coverage always attracts feedback with people praising SBS for its coverage of the annual event; however some people would prefer to see more of the parade and less of the stories of participants, which contributed to the decision to this year stream the parade live online.

Some SBS programming attracts a strong following, especially LOTE dramas and other dramas such as *Vikings* and *Masters Of Sex*. As soon as each series finishes SBS receives a lot of enquiries seeking information on the next series. Another hugely popular program is SBS 2's *IYATO*, with audiences passionate about the contestants on the program, following their journeys intently.

Formal complaints alleging breaches of the SBS Codes of Practice are forwarded to the SBS Ombudsman (see Ombudsman's report on page 61).

Source: <https://youtube.com/watch?v=Fejg3mUQ60o>, as of 3rd August 2016.

# Our Organisation

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# Innovation through Technology

Following an industry leading move toward a cloud-based playout system in early 2015, the SBS Technology team delivered a new channel for the network in a timeframe that industry peers would have never imagined possible. At the same time a number of comprehensive reviews, improvements and new technologies continued to place SBS at the forefront of broadcast media.

In 2015-16, the team working on the technology that binds SBS together behind the scenes continued to keep efficient broadcast systems reliable and make content available to audiences where they want and on the device they want. It is the agility through which SBS technological advances are able to be deployed, both internally on corporate infrastructure and on broadcast systems which feed content to audiences, that ensures SBS is renowned within the media industry for its innovative approach and systems.

## Delivering for our Content teams

Following the move to a cloud-based television playout system there was always going to be scalability in broadcast delivery, so the challenge to launch a new channel was not unforeseen; however it came sooner than anticipated with the creation of SBS Food Network. The Technology team, working with partners at Deluxe, created the new channel including testing and configuration ready for launch in record time. The new channel was enabled for free-to-air audiences via an upgrade nationally from 19 to 23 Mbps at SBS transmitters, and was also delivered successfully to Foxtel Cable, Foxtel Satellite and Viewer Access Satellite Television (VAST) viewers.

## My Content

SBS's Media Asset Management (MAM) system contract was concluded with Dalet and the system installed to enable a single content repository optimised for end-to-end business workflows between platforms, departments and teams. After a successful period of testing the new My Content system was rolled out across the business in June, with further functionality being developed.

## Digital Delivery Efficiency

As SBS's online delivery continued to grow through SBS websites and SBS On Demand there was increasing demand on our delivery and hosting online. To this end the Technology team concluded significant deals in 2015-16 to improve the Content Delivery Network and hosting services. The Digital team within Technology also realised the first phase of the Connected Audience Data Project which will provide additional insights and benefits to the Media Sales team.

## Fresh Approach to Radio

In late 2015 the Technology team led a comprehensive review of SBS Radio operations and technology. This has resulted in a detailed plan to modernise and streamline radio services to benefit audiences and broadcasters and create additional advertising markets for SBS Media Sales teams.

## Bringing Fresh Eyes to the Business

The Operational Excellence team within SBS Technology conducted workflow reviews across the business including the TV and Online Content teams and ALC, which resulted in tangible savings and efficiencies. The team also played a strategic role underpinning the transition to Deluxe at Macquarie Park and MAM implementation.



Outside broadcast of the 2016 Mardi Gras Parade.

### Technology Underpinning a Strong SBS

The SBS Broadcast Operations team delivered several new initiatives to support the innovative work of content teams. In particular a new graphics system was implemented to assist with A-League and World Cup Qualifiers football coverage that brings knowledge and expertise in-house; saving deployment time and cost for many future events. Improvements were also made to the agility of live graphics systems supporting the use of social media content on-air, which played a key role in our Eurovision and Mardi Gras coverage and The Feed live forum.

With so many innovation projects underway, project management has played a key role in the success of new initiatives and the team was bolstered by new analysts who are a combination of new-to-SBS and internal staff transfers as the team continues to multi-skill our workforce.

A key initiative was the move from 19 Mbps to 23 Mbps bit-rate for SBS transmission nationally. This increased capacity – made possible through the analogue switch off and digital restack, gave SBS the agility to modify channel transmission capacity planning, and paved the way for the SBS Food Network launch nationally. The 23 Mbps capacity puts SBS on the same footing as our industry colleagues.

## SBS Radio and Television Services

Increasingly, transmission platforms are carrying both television and radio services; currently this applies on both the VAST system and the digital terrestrial television platform.

SBS transmits 539 terrestrial television services around the country, serving approximately 97 per cent of the Australian population.

This comprises:

- 344 digital terrestrial services provided by Broadcast Australia;
- 113 re-transmission services provided by Regional Broadcasters Australia (RBA), Transmitters Australia (TXA); and
- 82 self-help services (increased from 68 due to local communities installing ‘self-help’ digital terrestrial transmitters).
- By including the VAST satellite platform, with its 270,000+ receivers, SBS reaches almost 100 per cent of Australians.
- SBS is also retransmitted on the cable and satellite subscription services of Foxtel.

SBS Radio transmits in capital cities and regional centres using analogue and digital transmissions. SBS radio services are also available on the Digital Television platform and the VAST platform.

## Food Network on VAST

Following the successful launch of Food Network, in March SBS launched the channel on the VAST platform, making it available to viewers in remote areas and digital black spots. The VAST service is available to viewers who are unable to receive free-to-air digital terrestrial transmissions.

## Radio platform (terrestrial)

Service Category	Analogue Radio	Digital (DAB+) Radio
SBS managed sites	15 sites – 9 FM – 6 AM	5 sites
Others	146 self-help (FM)*	1 trial (Canberra)

\*Self Help data is taken from the ACMA government database of Broadcast Licences.

## Radio services carried on the television platforms

Services	VAST	Digital Radio	DTV
Radio services	SBS1	SBS1	SBS1
	SBS2	SBS2	SBS2
	SBS3	SBS3	SBS3
	NRN	SBS4	
	PopDesi	PopDesi	
	Arabic24	Arabic24	
	PopAsia	PopAsia	
	Chill	Chill	

## Digital Radio Headend Upgrade Project

The hardware platform used to aggregate SBS content for digital radio ‘DAB+’ was fast approaching the end of life and it was no longer supported by the vendor. In order to maintain system reliability and resilience, SBS undertook to replace the legacy DAB+ platform with leading-edge hardware and software. The major part of the DAB+ platform upgrade was completed in late 2015; further enhancements continued to be progressively introduced throughout the remainder of the year, leading to an enhanced audience and user experience.

## Transmission Contract Renewal

Through a market-based approach, SBS renegotiated its outsourced services contract for digital terrestrial television and analogue radio transmission services, securing long-term service support, significant value for money improvements, and provisions for smooth transition to new technologies with a view to the future of transmission technology evolution. The request for proposal (RFP) approach and subsequent negotiations were jointly conducted with the ABC in line with our broader commitment to jointly examine common vendor arrangements, with both broadcasters benefiting from economy of scale and volume discounts. Significant savings were returned to the Commonwealth as a result of these contractual negotiations.



An SBS control room.

### Reach (Terrestrial delivery)

Service	Mode	June 2014	June 2015	June 2016
Television*	Digital	97%	97%	97%
	Analogue	63%	63%	63%
Radio	Digital**	52%	52%	52%

\*Estimated potential population reach. Self-help and direct-to-home satellite services not included.

\*\*Includes Canberra DAB (trial).

### Service availability

The service availability of SBS's television and radio services measures the proportion of time each transmitter is on air during the year.

Service	Mode	June 2014	June 2015	June 2016
Television	Digital	99.8%	99.6%***	99.8%
Radio	Analogue	99.9%	99.9%	99.9%
	Digital	99.9%	100%	100%

\*\*\*Significant additional planned outages during the year due to the Retune program of works.

### Digital Radio Policy and Planning

As at June 30, DAB+ services are only available in the metropolitan capital cities (Adelaide, Brisbane, Melbourne, Perth and Sydney) together with a trial service in Canberra. SBS is actively engaged with other radio industry stakeholders, government agencies and the Australian Communications

and Media Authority (ACMA) in developing policy and planning proposals for the expansion of digital radio DAB+ services into regional markets. Detailed and complex analysis will underpin the technical planning parameters required to optimise DAB+ expansion within very limited broadcast spectrum availability.

### Fault Management System

SBS operates a complex fault management system in respect of all key suppliers. Each supplier is required to log, manage and report on matters that impact SBS transmission, including planned outages for maintenance or project work and compliance with contractual technical performance specifications.

The SBS Transmission team retains detailed records of issues and faults in order to assess performance and efficacy in the management of its service contractors. Real-time management of service outages supports our audience via our Reception Advice Line.



SBS One Newsroom.

# People and Culture

## SBS Organisational Culture

In 2015-16 SBS continued a focus on building cultural foundations with the objective of moving the organisation into the next stage of our cultural development. With a goal to inspire and innovate, SBS leaders have been provided some significant opportunities to learn from some of the best and brightest in the media industry in Australia and abroad.

A key part of this evolution was a review and refresh of our organisational values. It was important for SBS to ensure it engaged with staff at all levels to build awareness of cultural goals and values, as well as gaining their feedback and commitment to the task of redefining what is important to SBS. Staff were invited to submit a one minute video addressing key questions around what sets SBS apart as an employer and what they felt was important in terms of the values that should drive the organisation. Following this, the senior leadership group further defined our values position before a select employee group began drafting our new values statements. New organisation values will be launched in 2016-17 to continue to build on our strong corporate culture.

SBS also undertook a full Employee Opinion Survey with some encouraging results across the business. Engagement continues to be the primary measure of impact on our employees, as well as other measures and drivers directly influencing engagement outcomes. As at June 30, SBS currently sits at 70 per cent of employees actively engaged just ahead of the Australian norm of 67 per cent, a 13 per cent increase on two years ago. Leadership capability continued

to be a key area of focus, with a detailed internal study into leadership capability at SBS leading to the development of our brand new and SBS specific leadership program 'It's how we lead'.

### It's how we lead

SBS built upon previous leadership development programs aimed at senior and front line leaders by introducing a new leadership model directed – 'It's how we lead'. The model focused on five core elements of leadership and their associated behaviours: Be mindful; Coach; Clarify and execute; Inspire and Innovate; and Connect Through Relationships. After assessing the results of a needs analysis, SBS has partnered with multiple vendors to develop a relevant development program to support the new model of leadership.

SBS has surveyed all employees to establish a benchmark of how leaders deliver against our new leadership model. The effectiveness of the development program will be assessed against this benchmark at the completion of the first round of the program in 2017.

### Focus

This year has been a year of renewal for our People and Culture processes with the rebrand of MyCareer to Focus as part of an update to our Performance Management systems. The new performance system is a streamlined and user friendly process designed to put the "Focus" back on the things that truly matter to our people and organisation. A core focus was putting quality conversations about performance and career development back at the heart of our performance management process.

## Safety

In line with SBS's commitment to effectively managing the health and safety of all employees, contractors, and members of the public, two comprehensive safety audits were carried out during 2015-16 to assess compliance against the requirements of the *Work, Health & Safety Act 2011* and the *Safety, Rehabilitation & Compensation Act 1988*. In November the Rehabilitation Management System was audited by a Comcare accredited external auditor for the purpose of providing evidence to the regulator that the organisation is operating in compliance with the requirements of the *Safety, Rehabilitation & Compensation Act 1988*. In April 2016 the Safety Management System was audited by the Comcare audit team. The results were excellent on both audits and SBS received extremely positive feedback from the regulator in terms of the safety systems and regulatory compliance.

During this reporting period there were zero (0) notifiable incidents and also zero (0) investigations carried out by Comcare.

## Enterprise Agreement

The 2011 SBS Enterprise Agreement had a nominal expiry date of 5 December 2014. Negotiations have been underway since May 2014 with the Community and Public Sector Union, the Media, Entertainment and Arts Alliance, and individual bargaining representatives in order to agree the terms and conditions of employment for SBS employees covered by this agreement.

Although progress has been made, as at June 30 parties were not yet in a position to proceed to an employee vote on the proposed terms and conditions. Until a new agreement

	Number of employees <sup>2</sup> 2015-2016	Percentage of Total Workforce 2015-2016
<b>Language Spoken at Home</b>		
English	540	58%
Language other than English	390	42%
Not Stated	446	
<b>Total</b>	<b>1376</b>	
<b>Place of Birth</b>		
Australia	496	52%
Overseas	455	48%
Not Stated	425	
<b>Total</b>	<b>1376</b>	
<b>Gender</b>		
Female	704	51%
Male	672	49%
<b>Total</b>	<b>1376</b>	<b>100%</b>
Aboriginal or Torres Strait Islander	40	4% <sup>3</sup>
Permanent Disability	15	1.1%
LGBTQI	91	13%

is confirmed, the existing enterprise agreement will remain in place. SBS continued to work towards negotiating an agreement with all bargaining representatives, within the prescribed Australian Public Service bargaining framework.

### Workforce Overview

SBS recruits employees and trainees from diverse language and cultural backgrounds. Employees are encouraged to provide diversity statistical information upon commencement of employment.

In early 2016, SBS changed processes to capture information to achieve a more accurate

representation of employees' diversity and backgrounds.

In addition, diversity metrics were also added into the annual employee opinion survey.

As at 30 June, according to employee information voluntarily provided to People and Culture via the payroll system and employee surveys:

- Over 42 per cent of employees are from a non-English speaking background;
- Over 48 per cent were born overseas.

In addition, 51 per cent of employees are female with 46.3 per cent of SBS People Leaders<sup>1</sup> being female. A further four per cent of staff are Aboriginal or Torres Strait Islander; and 1.1 per cent of recruited staff have a permanent disability according to available data. Additionally, 13 per cent of employees identified as LGBTQI in the 2016 annual employee survey.

### Equal Employment Opportunity (EEO)

SBS believes in developing a diverse workforce and this is reflected in its recruitment processes, leadership development, culture programs and employee opinion surveys.

These processes ensure that appropriate action is taken to eliminate discrimination against, and promote equal opportunity for women, Aboriginal and Torres Strait Islander peoples, people from non-English speaking backgrounds, and people who have a permanent disability, in relation to employment matters in accordance with the *Equal Employment Opportunity (Commonwealth Authorities) Act 1987*.

The SBS Executive team, including the Managing Director is made up of 50 per cent female 50 per cent male. The Senior Leadership Group has a total of 109 members with 52 per cent female and 48 per cent male.

Results from a June 2016 employee survey showed 91 per cent of employees are proud to work for SBS, indicating that SBS's workplace diversity measures are having an impact.

<sup>1</sup> People Leaders defined as an SBS employee who has direct reports.

<sup>2</sup> Number of employees figure is the total number of employee headcount not FTE and includes non-executive directors and casuals only where paid at any point during the four pay cycles prior to 30 June 2016.

<sup>3</sup> Casuals not included in this figure in line with SBS'S RAP reporting.

# Reconciliation Action Plan

In March SBS launched its fourth Reconciliation Action Plan (RAP). The three-year plan built on the framework of creating stronger relationships, building respect and creating opportunities for Indigenous people to enable SBS to contribute meaningfully to reconciliation. The RAP sets an ambitious slate of clear and measurable targets to expand the reach and impact of the initiatives set out in the Plan.

From March to June the SBS RAP Committee Co-Chairs Lesley Power and Catherine Liddle and members of SBS's RAP working group presented a series of presentations to the SBS Executive Committee, the SBS Board and SBS (Sydney and Melbourne) employees.

As at June 30, SBS tracked well against the RAP, achieving all targets within the 12 months since launching the fourth plan.

Key achievements included:

- SBS remains an active member of Media RING, attending quarterly meetings with the media industry group;
- SBS will continue membership of Supply Nation to assist in reaching Indigenous procurement targets as outlined in the RAP;
- SBS Indigenous production protocols have been reviewed and updated with Aboriginal and Torres Strait Islander employees and supplementary guidelines having been developed, including case studies.

Internal Engagement Events included:

- NAIDOC Week 2015 celebrations with special performance by Microwave Jenny and a screening for NITV staff.
- Continuation of the Acknowledgement of Country Project #sbsnaidocweek15.
- National Sorry Day (26 May 2016); the RAP working group provided Hibiscus pins and information about National Sorry Day for employees.

- National Reconciliation Week (27 May to 3 June 2016); Reconciliation Australia's toolkit was provided to all employees and Melbourne staff had the opportunity to attend an informative event at the Koorie Heritage Trust in Federation Square to commemorate Sorry Day and celebrate the start of National Reconciliation Week.

## Indigenous policy and stakeholder engagement

SBS continued its commitment to engagement with Indigenous communities and policy areas to support the aim of being the premier broadcaster of Indigenous content in Australia.

## Community Engagement through Meet the Broadcaster sessions (and football)

SBS and NITV collaborated to further refine Meet the Broadcaster sessions. Mostly in conjunction with State screen agencies, community leaders were invited to meet with the Indigenous production sector to discuss SBS and NITV direction in the Indigenous content space as well as local issues. These information sessions were held in Perth, Adelaide, Alice Springs, Yuendumu, Darwin, Lajamanu, Brisbane and Rockhampton. The Koori Knockout attracted over 40,000 people to Dubbo for the premier Indigenous football event. An SBS/NITV stall engaged with many of the attendees.



NITV's Jodan Perry, Natalie Ahmat, Kristopher Flanders, Hannah Hollis, Myles Morgan and Rachael Hocking.

### Supporting the Indigenous Production Sector

The team collaborated with screen agencies to foster emerging Indigenous producers to move through production pathways from short form documentaries *Our Stories Our Way* to longer-form documentaries *From the Western Frontier*. Ongoing dialogue with National and State Screen Funding Agencies has led to major projects such as children's series *Little J and Big Cuz*, and documentary series *Moment in History*.

### Policy development – protocols

Cross-divisional participation in the SBS RAP Committee improved delivery of SBS's RAP objectives. This included the development of *Supplementary Guidelines* to Lester Bostock's ground-breaking 1991 *The Greater Perspective* which was industry leading in providing guidelines for content makers working in Indigenous communities. The SBS Indigenous Employment and Training Strategy is awaiting review and implementation.

### Industry development

SBS continued to participate effectively in Media RING, the media industry membership group committed to developing employment opportunities for Indigenous people. After hosting the RING's co-ordination and finances for the previous two years, SBS is transferring these functions to another organisation.

# SBS Community Advisory Committee

The SBS Community Advisory Committee (CAC) assists SBS to fulfil its duty to be aware of, and responsive to, community matters relevant to the Charter, by advising and supporting the Board on community needs and opinions, including those of newly arrived ethnic groups and established communities.

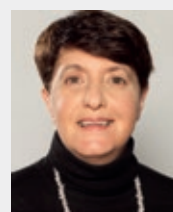
The SBS CAC reflects the diversity of the members' backgrounds with representation from across Australia. All members are encouraged to reflect and share the needs and interests of Culturally And Linguistically Diverse (CALD) and Aboriginal and Torres Strait Islander (ATSI) communities including youth, women, the aged, sexual diversity and people with disabilities.

SBS Board members Patricia Azarias and Dot West attended SBS CAC meetings throughout 2015-16 and participated in extensive discussions and continued the communication between the CAC and the SBS Board. Sam Almaliki and John Lee concluded their terms with the SBS CAC.

The SBS Community Advisory Committee provided input and held discussions on a range of topics. The outcomes of these discussions were shared with the SBS Board, including:

- Participation in Scanlon Foundation 'Australia@2015' online research
- Advisory role in SBS documentary, *The Logan Project*
- SBS Youth Engagement Framework (on-going)
- Input to SBS community stakeholders and engagement
- Input to SBS Indigenous stakeholders and engagement
- A community engagement calendar
- SBS media partnerships on community stakeholder activities
- SBS sponsorship of community awards
- Impacts of audience insights
- Proposals for CAC hosted initiatives
- SBS Content Outreach initiatives
- SBS and NITV Media Mentorships

## Biographies



Patricia Azarias

Please see biography on page 12.



Dorothy West

Please see biography on page 13.



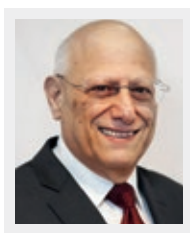
Cedric Manen

Cedric is the General Manager of Family Planning TAS and the former Chief Executive Officer of the Migrant Resource Centre (South TAS) Inc. working with refugees and migrants in the areas of settlement, aged care, employment, youth and community development. Cedric previously represented Australia at the United Nations High Commission for Refugees Annual Tripartite Consultation on Resettlement.



#### Eugenia Grammatikakis

Eugenia is Social Policy and Program Coordinator with Monash City Council and Senior Deputy Chair of the Federation of Ethnic Communities Councils of Australia (FECCA). She has an extensive career working on issues of multiculturalism, social justice and the empowerment of women.



#### Professor Andrew Markus

Andrew is the Pratt Foundation Research Professor of Jewish Civilisation at Monash University and a Fellow of the Academy of the Social Sciences in Australia. He heads the Scanlon Foundation social cohesion research program and has published extensively on Australian immigration and race relations.



#### John Lee

John is an Associate Professor and Michael Hintze Fellow at the Centre for International Security Studies, University of Sydney. A political economist and international relations expert, he believes that successful multiculturalism requires understanding, goodwill and engagement by both existing Australians and newly arrived migrants. John was a CAC member between March 2013 and April 2016.



#### Catherine Scarth

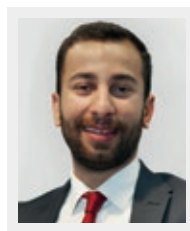
Catherine is Chief Executive Officer of AMES Australia, Australia's largest provider of integrated settlement, education and employment services for migrants and refugees. Catherine's career has focused on the design and implementation of innovative social programs and enterprises in Australia and the United Kingdom.

Prior to her appointment as CEO in 2011, Catherine was AMES General Manager of Community and Policy, driving innovation in partnerships with employers, government and the community sector to achieve positive and sustainable employment and settlement outcomes. Most recently, she was a founding member of Social Traders and is currently a Board member of the Migration Council of Australia. Catherine was appointed as a Ministers Council on Asylum Seekers and Detention member in 2015.



#### Gail Ker

Gail is CEO at Access Community Services Ltd, a not-for-profit multicultural organisation which provides specialised settlement and support services. She has worked extensively in multicultural affairs positions and is on the board of the Ethnic Communities Council of QLD.



#### Sam Almaliki

Sam is Senior Manager for Community Engagement and Secretary of the Australian Cricket Diversity Council at Cricket Australia. He is a 2015 Refugee Week Ambassador and considers sport and the arts to be valuable avenues for connecting with multicultural communities. Sam was a CAC member between March 2013 and February 2016.

# Community and Industry Engagement

## SBS continued its commitment to culturally and linguistically diverse (CALD) communities and industry advancement throughout 2015-16.

### Community

SBS is committed to engaging with multicultural communities to foster connections and understanding between our decision makers, SBS leaders and on-air personalities and those communities so important to fostering social cohesion in contemporary multicultural Australia today.

### QLD Multicultural Week

SBS supported the QLD Multicultural Week in August, sponsoring the Awards Gala Dinner hosted by SBS News Presenter Natalie Ahmat. The event recognised and celebrated award recipients who add immense value to multiculturalism in QLD.

### Unleashed Festival

SBS was the official media partner for the Foundation for Young Australians' Unleashed Festival in September. SBS sponsored and presented the Asia Connect Award, an award for a young person aged 13 to 26 for volunteer, social enterprise or other not-for-profit work or projects.

### Federation of Ethnic Communities' Council of Australia (FECCA) Biennial Conference

SBS was the media partner of the 2015 FECCA Conference in Sydney. The 40th anniversary of SBS Radio was celebrated with a 'pop-up radio booth', providing FECCA delegates a behind-the-scenes look at how a radio program comes together. Across the two days, 18 language programs were broadcast from the conference with 56 interviews and seven live crosses direct from the conference including interviews with Federal and State Members of Parliament and community leaders. The FECCA Conference Dinner was hosted by *The Feed's* Patrick Abboud.

### Youth Frontiers Program

SBS supported the 'Diversity' category of the NSW Government's Youth Frontiers program with the 'Community Harmony' Award. The Hon John Ajaka MLC, NSW Minister for Ageing, Minister for Disability Services and Minister for Multiculturalism hosted an awards ceremony for 21 finalists from 1,200 high school students across NSW who participated in the program. The Community Harmony Award was offered to 14-year-old Bishar Al-Sheikh from Liverpool Boys High School who subsequently completed a work experience week at SBS in mid-2016 as part of the award.

### Ethnic Communities' Council of VIC (ECCV) Media Forum

SBS hosted the Ethnic Communities' Council of VIC (ECCV) Communications and Media Forum in February for the 32 CALD community member organisations at SBS's Melbourne studios in Federation Square. The half-day forum was facilitated by ECCV and SBS and examined the role of media in society,

how to use ethnic media to engage the community, and how to use mainstream media to advocate for a community. The forum also explored the use of social media in advocacy.

### International Festival of Language and Culture

In April, SBS supported the International Festival of Language and Culture (IFLC) in partnership with Amity College and Affinity Intercultural Foundation with representation of over 22 countries featuring young people celebrating culture through song and dance. The IFLC was held at the Sydney Opera House.

### SBS Media Mentorship and SBS NITV Media Mentorship

The SBS Media Mentorship and SBS NITV Media Mentorship programs continued to provide unique media experiences for students from CALD, refugee and Indigenous backgrounds. In November, SBS committed to a further three years of the programs in partnership with Macquarie University and Ethnic Communities' Council of NSW. Since 2012, there have been 44 students enrolled in the programs. Four students have subsequently been employed by SBS.

### Triennial and International Conference of the Settlement Council of Australia

The triennial International Conference of the Settlement Council of Australia 'Settlement and Citizenship in Civil Society' was held in May. Participation in the conference included settlement service providers, government agencies, academics and the legal sector. SBS Radio broadcast from the event conducting over 60 interviews, 16 live crosses and two outside broadcasts in 20 languages.



SBS volunteers at the NSW Migrant Resource Centre.

### Multicultural Business and Community Awards

SBS supported the India Australia Business and Community Awards through sponsoring the 'Small Business of the Year Award'. SBS continued to support the Celebration of African Australian Awards, extending our sponsorship to ceremonies across six states.

### Harmony Week

SBS celebrated and supported Harmony Week through media partnerships with Multicultural NSW as well as the Victorian Multicultural Commission.

### Industry

SBS supported a vibrant and diverse media industry through a range of national and international industry bodies and initiatives.

### International Broadcasting Associations

SBS is a member of a number of international public media broadcasting associations, including the Asia Pacific Broadcasting Union, European Broadcasting Union and Public Media Alliance. SBS works with fellow members to advance the interests of public media and to promote their indispensable contribution to modern society.

### International Public Media Organisations

SBS has dialogue with public media organisations from across the globe to strengthen strategic partnerships and content sharing arrangements and compare approaches to the adoption of broadcasting technology. From global media organisations to emerging industry players, SBS welcomes any opportunity to meet with international delegates and share information about Australia's unique multicultural broadcaster. NITV's membership with the World Indigenous Television Broadcasters Network (WITBIN) provides content sharing and strategic partnerships.

### Screen Agencies

SBS maintains strong ties with stakeholders across the screen production sector. SBS and NITV work with Screen Australia, the State Screen Agencies and many other partners to further strengthen and support Australia's screen industry.

### Developmental production

'SBS Kickstart' in partnership with the peak body representing Australian Film Production Screen Producers Australia program 'Ones to Watch' provides an early career Producer with \$300,000 funding for a series to be broadcast on SBS distribution platforms and offers mentorship. This initiative to support early career Australian film and TV professionals is in its third year.

### Freeview

SBS is a shareholder of Freeview Australia Ltd, representing the interests of multicultural Australia on the Freeview Board and participating in industry-wide collaboration towards new television platforms. While SBS took a short hiatus from membership it rejoined Freeview in May on a more sustainable basis. SBS continued to be a leader in the effective and efficient provision of free-to-air content, while maintaining our Charter commitment to reaching as many Australians on as many platforms as possible.

# SBS Media and SBS Distribution

## Purpose

The SBS Media and SBS Distribution teams are responsible for generating commercial revenues for SBS, providing opportunities to cross-sell and cross-promote SBS' content across multiple media platforms.

SBS Media sells advertising and sponsorship opportunities across SBS television, terrestrial radio, digital radio, online and video-on-demand platforms, with in-language production providing a range of services, including video production, typesetting and translation services.

## SBS Media

SBS Media enjoyed continued growth in 2015-16, with the introduction of the Food Network to the free-to-air channel portfolio, along with improved results from major sponsorship events such as Hyundai A-League, Tour de France and the high profile Eurovision event.

Overall SBS revenues grew around 13 per cent in 2015-16, compared to 2014-15 (excluding World Cup revenues).

SBS's television advertising revenues enjoyed solid growth against the overall TV market, whilst digital revenues grew 17 per cent against 2014-15 (excluding World Cup). SBS's focus in 2015-16 was to grow video revenues in the SBS On Demand environment. SBS On Demand has over 6,000 hours of content available across the movies and documentary genres, as well as catch up TV for all SBS channels, and on-going investment in video-on-demand content is expected to help drive future growth in commercial revenues. SBS's digital advertising platforms continued to perform better than expected in a dynamic and highly fragmented environment.

## SBS Distribution

SBS Distribution continued to expand its cinema promotion business, releasing five movies including the break out success *Hunt for The Wilderpeople*. All films will feature on SBS media platforms and were released in cinema with SBS branding.

SBS Distribution also leveraged continued interest in the Food Safari brand, with the release of the *Food Safari Fire* cook book, with sales in excess of 17,000 units.

SBS Distribution delivers consumer products, services and content that align with SBS content and activities to increase audience reach, deepen engagement and extend the SBS brand. Products include SBS DVDs, CDs, video and music downloads, books, eBooks and magazines.

SBS Distribution has enjoyed success in selling content rights in international markets for key programs and there continue to be opportunities to sell rights abroad. However, SBS identified that it will be more effective to utilise external sales agents with specific expertise in our focus areas and proximity to global markets and outlined business changes in May, which will effectively outsource international sales, taking effect in 2016-17.

## Highlights

SBS successfully launched the Food Network channel in November with key sponsors taking up major foundation partnerships with the network.

In July, SBS also launched an additional SBS On Demand content vertical focused on documentaries, resulting in improved VOD revenues. SBS Radio continued to sell advertising across 74 languages, and during the year assisted with the launch of a new digital radio channel – SBS Arabic24. The Radio Sales team continued to grow client sponsorship revenues at cultural events and festivals, including 2016 Lunar New Year and Harvest Moon Festivals.

The 2016 SBS Media *Upfront* events showcased strategies and upcoming content for the following year to over 800 clients, media agency staff and media representatives nationally. Guests were treated to an SBS food experience, sharing cuisine from a variety of cultures, designed to reinforce our food credentials and cement our trade market positioning of Diversity Works.

SBS Media also ran a number of successful major trade marketing initiatives this year including a Diversity Works brand campaign including gourmet lunch deliveries to over 600 agency staff nationally.

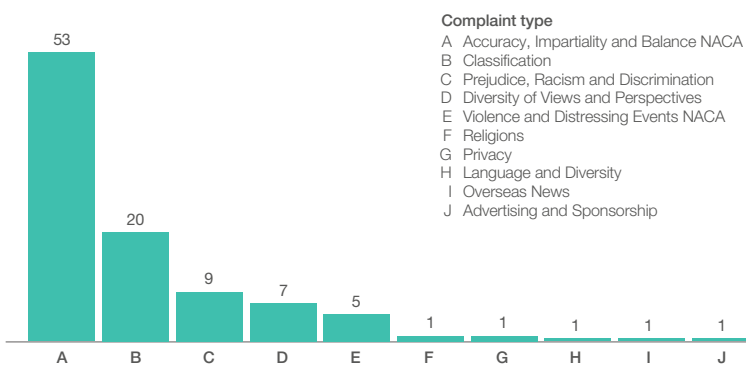
SBS In-Language Production produced over 1,400 radio advertisements in 40 LOTE for over 110 clients. The In-Language Production business also delivered 283 translation projects.

The SBS Ombudsman received 286 contacts during 2015-16. Of these, 149 were assessed as code complaints and were investigated by the SBS Ombudsman. The remaining 137 were assessed as general complaints and actioned either by response or by referral to the relevant SBS division, or both. Many of the general complaints required a response from the Office of the SBS Ombudsman which sent 76 such responses this year.

All code complaints alleged a breach of the SBS Codes of Practice in relation to content broadcast by SBS. All such complaints were formally investigated by the SBS Ombudsman, who is independent of SBS content producing divisions. Complainants who are dissatisfied with the outcome of the SBS Ombudsman's investigation may refer their complaint to the Australian Communications and Media Authority (ACMA) for external review.

During 2015-16 most code complaints (84) concerned television content broadcast on SBS, while 30 concerned content broadcast on SBS 2, 21 concerned SBS online content, seven concerned SBS Radio content, five concerned SBS Food content and two concerned content broadcast on NITV.

Codes of Practice Issues – Formal Complaints (%)



Almost all complaints were received electronically either by email or by online complaint form.

Types of Code Complaints

The graph shows the SBS Codes of Practice issues raised in code complaints during 2015-16.

The most commonly raised code issues concerned Code 2 (News and Current Affairs). These included concerns about accuracy, impartiality and balance in news and current affairs, with a total of 79 complaints received about these provisions. There were also eight complaints concerning the use of distressing images in news reports.

There were 30 complaints about the classification of programs. There were 14 complaints about prejudice, racism and discrimination, while 11 complaints concerned diversity of views and perspectives in general content.

A number of other code issues were raised occasionally by complainants: religions (2), privacy (2), language

and diversity (1), advertising and sponsorship (1) and overseas news programming (1).

Findings:

SBS reports the activity that happens in a particular financial year complaints received during the year and investigations completed during the year.

During 2015-16 the SBS Ombudsman upheld 32 complaints, dismissed 91 complaints and two complaint investigations were suspended.

Australian Communications and Media Authority

During the 2015-16 year there were no investigations by the ACMA into SBS content.

# SBS Annual Performance Statement

## Annual performance statement

I, Dr Hass Dellal AO, as a member of the accountable authority of the Special Broadcasting Service, present the 2015-16 annual performance statements of the Special Broadcasting Service, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013 (PGPA Act)*. In my opinion, these annual performance statements are based on properly maintained records,

accurately reflect the performance of the entity, and comply with subsection 39(2) of the PGPA Act.

## Our Purpose

As described in our Charter, the principal function of the SBS is to provide multilingual, multicultural and Indigenous radio, television and digital media services that inform, educate and entertain all Australians, and, in doing so, reflect Australia's diverse society.

In the SBS Corporate Plan 2015-16, SBS has interpreted this function into a purpose that has a positive impact on Australia's diverse society:

*SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society.*

This purpose is mapped to the Portfolio Budget Statements (PBS) as follows:

Purpose	Delivered by	Outcome	Linked PBS Programs and sub-programs
"SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society."	Whole of organisation	Outcome 1	Program 1.1 – SBS General Operational Activities Program 1.2 – SBS Transmission and Distribution Services

## Results

The table below summarises the results against the purpose of the organisation, using the criteria identified in the Portfolio Budget Statements (PBS) and the SBS Corporate Plan 2015-16.

Deliverable	Performance Criterion	Source	FY15-16 Target	FY15-16 Actual	Commentary
– Programs aligned with Australia's multicultural society and perspective (pages 20-46; Appendices 1– 6) – Broadcasting in Languages Other Than English (Appendices 1, 3, 9, 10).	Number of hours of TV broadcast in Languages Other Than English	PBS <i>Program 1.1, 2015-16 Portfolio Budget Statements, page 132</i>	9,000 hours	8,779 hours	Hours of LOTE content broadcast was 2.4% lower than target, which doesn't account for increases in LOTE content on other platforms.
	Number of hours of programs subtitled		3,000 hours	3,160 hours	Target exceeded.
	Number of hours of locally commissioned programs broadcast (first run)	PBS and SBS Corporate Plan <i>Program 1.1, 2015-16 Portfolio Budget Statements, page 132</i>	100 hours	100 hours	Target met.
	Percentage of Radio broadcasts in Languages Other Than English	<i>SBS Corporate Plan 2015-16, page 15</i>	90%*	98%	*SBS upwardly revised targets from 86% to 90% in 2015-16 and exceeded the new target.
– Programming for all Australians	Average monthly network reach	<i>SBS Corporate Plan 2015-16, page 15</i>	12.6 million people	13.1 million people	The average monthly network reach increased due to strong performance by the primary channel while the network also benefited from the launch of Food Network.

Deliverable	Performance Criterion	Source	FY15-16 Target	FY15-16 Actual	Commentary
– Maintaining and improving the availability of SBS's digital transmissions (pages 50-51). – Extending the reach of SBS's digital network (pages 50-51).	Population reach – Digital transmission sites	PBS and SBS Corporate Plan	96%	97%	Target met.
	Availability of digital television transmission services (fully managed services)	<i>Program 1.1, 2015-16 Portfolio Budget Statements, page 133</i>	99.8%	99.8%	Target met.
	Population reach for terrestrial services (excluding Satellite)	<i>SBS Corporate Plan 2015-16, page 18</i>	97.00%	97.00%	Target met.
– Cost-effective delivery of transmission and distribution services	Transmission and Distribution expenditure (% of total)	<i>SBS Corporate Plan 2015-16, page 18</i>	24.3%	21.5%	Target exceeded.
– Commercialisation of content to support delivery of Charter focused content	Core Commercial Revenue	<i>SBS Corporate Plan 2015-16, page 21</i>	\$72.8 million	\$87.9 million	Target exceeded. Better trading conditions and launch of Food Network.
	Total Advertising and Sponsorship (TV, Radio and Online)		\$61.1 million	\$76.2 million	Target exceeded. Better trading conditions and launch of Food Network.
– Effective and efficient support of core content and content commercialisation activities	Content support activities – Share of total operating expense (% , including transmission)	<i>SBS Corporate Plan 2015-16, page 24</i>	<10%	<10%	Target met.
	Content support activities – Share of total FTEs (%)		<10%	<10%	Target met.

### Analysis of performance against Purpose 1

SBS performed strongly across all key initiatives for 2015-16. Significant market changes that had an impact on the highly competitive market for video audiences in Australia included:

- the launch of new multichannel services by Channel 7 and Network 9 (and their regional affiliates);
- subscriber growth of local and international subscription video on demand (SVOD) service providers; and
- Foxtel purchased a 15 per cent stake in Network Ten, a deal which

was approved by the ACCC in October. As part of the deal MCN, the wholly owned advertising sales arm of Foxtel, would take over free-to-air sales of Network Ten.

Despite these challenges, SBS achieved performance in increasing audience engagement and delivering on commercial objectives.

#### Content creation, acquisition and curation

Across its key content properties, SBS continued to create, acquire and curate content in line with its Charter obligations. Across the

network of free-to-air broadcast television channels, and supported by strong performance of the primary channel and the launch of Food Network in November, SBS reached more Australians than ever. This was achieved by SBS in an environment of overall declining television viewing.

- Through SBS's commissioned content, news and current affairs and radio language programs, SBS continued to tell stories which explored and celebrated Australia's diverse multicultural society.

## Organisation, Annual Performance Statement

Highlights included:

- Commissioned drama *The Principal* was recognised for its brave storytelling, and strong performances from a number of its actors.
- Over 90 per cent of SBS radio programming was broadcast in LOTE while engagement with this programming via digital platforms continued to grow. In March, SBS launched SBS Arabic24, an Arabic-language radio channel that broadcasts in Arabic 24 hours a day, seven days a week.
- SBS continues to bring the best content from across the world to Australian audiences. The network broadcast 8,779 hours of LOTE content across our free-to-air television services and also expanded its SBS On Demand offering to include a catalogue of exclusive on demand content, with 70 per cent of the film collection in LOTE which added 1,700 hours of LOTE content to the network's offering.

For more examples and information, see pages 20 to 46.

### *Content Broadcast, Technology and Distribution*

Through broadcast and narrowcast distribution of content, SBS sought to reach and engage as many Australians as possible in its content which reflects the SBS Charter. Through innovative deployment of technology and smart use of capability partners, SBS ensured efficiency and cost-effectiveness in broadcast capabilities.

SBS delivered on its goals for 2015-16, achieving all of its performance targets as set out in the 2015-16 Portfolio Budget Statement (PBS) and SBS Corporate Plan 2015-16. SBS continued to implement broadcast, technology and distribution solutions that enabled the more effective and efficient delivery of this function. This included the renegotiation of significant transmission and distribution contracts.

For more examples and information, see pages 48 to 60.

### *Content Commercialisation*

SBS's commercial activities include SBS Media Sales, subscription television business, World Movies, and the SBS Distribution business. The primary purpose of SBS's commercial activities is to generate positive returns in order to reinvest in distinctive content for our audiences.

Over the past 12 months, SBS's commercial activities maintained their premium position in the free-to-air advertising market and delivered above-market television and ad sales growth while also growing revenue from online properties.

For more examples and information, see page 60.

### *Content Support Activities*

SBS's support activities encompass the back office functions that allow SBS to deliver content, distribution and commercial activities. These functions include human resources and organisational development, corporate affairs, legal, corporate services and finance.

SBS continued to support activities efficiently and the functions represent less than 10 per cent of overall expenditure as well as less than 10 per cent of full-time equivalent (FTE) staff, which is in line with the targets and with historical performance.

# SBS Corporate

## Financial Results

The Corporation and its controlled entities ended the 2015-16 financial year with a surplus of \$0.340 million.

The Corporation's total assets decreased during the financial year from \$259.301 million to \$258.754 million.

The level of contributed equity by Government remained constant at \$110.403 million.

SBS generated 24.3 per cent of its total operating revenue from the sale of goods and services in 2015-16.

## Government Revenue

In 2015-16 SBS received a total appropriation of \$287.370 million from the Australian Government. In 2016-17 SBS will receive a total of \$281.598 million from the Australian Government.

## Major Investing and Financing Activities

SBS actively manages its finances. This involves preparation of estimates for appropriation and equity injection funding taking into account movements in the inflation parameter applicable to SBS. Cash holdings

are monitored throughout the year and where funds are not immediately required for operational activities, investments are made.

All investments have been made in accordance with the investing requirements of the *Special Broadcasting Service Act 1991* and the *Public Governance, Performance and Accountability Act 2013*.

## Level of Overhead

SBS regularly conducts benchmarking exercises to ensure it is meeting or exceeding industry standards in regard to expenditure on corporate overheads. In 2015-16 the percentage of SBS's total budget spent on administrative overheads was 7.6 per cent, an improvement on the 8 per cent result of the previous year. This reflects the concerted effort by SBS to improve efficiencies in this area to deliver more funds to content creation.

## Financial Management Information System Upgrade

During the year SBS conducted a major financial process review. SBS is currently re-implementing its financial system where it will

adopt processes to support the growth and complexity of the business whilst delivering timely insights into business performance. This re-implementation will complete in the 2016-17 financial year.

## SBS Business

In October 2009 SBS formed, with the ABC, the National DAB Licence Company Ltd. The company was formed in order to obtain a category 3 digital radio multiplex transmitter licence as provided for by section 102E of the *Radio communications Act 1992*. SBS and the ABC are the only shareholders in the company.

## Related Entity Transactions

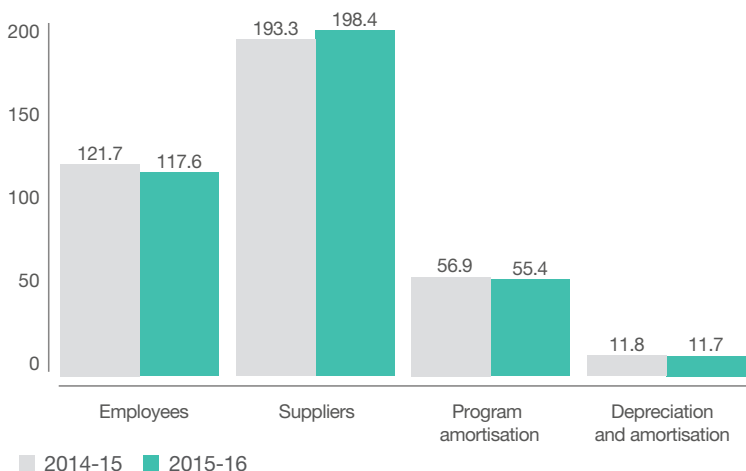
SBS has procedures in place to identify and report on any related party transactions. These are set out in note 4.3 to the SBS Financial Statements that follow.

## SBS Board Sub-committees

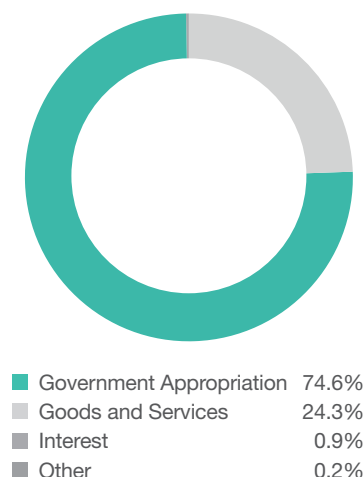
The SBS Board has three standing sub-committees for considering a wide range of detailed issues and making recommendations for consideration by the Board.

## Expenditure

By Classification (\$ millions)



## Operating Revenue



### Audit and Risk Sub-committee

The SBS Audit and Risk Sub-committee met four times during the year and considered the findings and recommendations of audits conducted by both the ANAO and the internal auditors, Ernst & Young.

The Audit and Risk Committee also considered and gave direction on a wide range of issues including approval of the annual internal audit program, investment and financing activities, risk management framework and strategy, and financial statements audit.

### Codes Review Sub-committee

The Codes Review Sub-committee considers proposed amendments and other issues relating to the SBS Codes of Practice and SBS's internal Editorial Guidelines. Two meetings by teleconferences were held during the year.

### Remuneration Sub-committee

The Remuneration Sub-committee decides the SBS policies for remuneration of the Managing Director and the SBS Executive. The Remuneration Sub-committee met once during the year.

### Audit and Risk Sub-committee

Member	Position	Meetings Attended
Jacqueline Hey	Director/Chair	4
Daryl Karp	Director	4
Peeyush Gupta	Director	4

### Codes Review Sub-committee

Member	Position	Meetings Attended*
Daryl Karp	Chair	2
William Lenehan	Member	2
Dorothy West	Member	2

\*Meetings were held via teleconference.

### Remuneration Sub-committee

Member	Position	Meetings Attended
William Lenehan	Chair	1
Michael Ebeid	Managing Director	1
Jacqueline Hey	Director	1
Dr Bulent Hass Dellal AO	Member	1

# SBS Governance

## Statement of Governance

SBS business practices are governed by clear delegations of authority; project (program) management; policies for statutory compliance; codes of conduct and ethics; review processes; budget information linked to all planning processes; and regular monitoring and reporting to the SBS Board and its sub-committees.

Good corporate governance at SBS is also based on an acceptance by all staff that the highest standards of integrity and ethical behaviour are expected of them, as well as transparency and consistency in all their actions.

## SBS Accounting Manual

SBS's financial policies and procedures are contained in the SBS Accounting Manual which is available to all staff on the SBS Intranet. Updates occur throughout the year.

## SBS Risk Management Plan

The SBS Risk Management Plan and risk assessment identifies and addresses the major risks and opportunities associated with SBS activities. The SBS Risk Management Plan is reviewed annually and was approved by the Audit and Risk Committee in June 2016.

The goals behind risk management at SBS are to:

- provide an assurance that SBS has identified its highest-risk exposures and has taken steps to properly manage these;
- ensure that SBS's business planning processes include a focus on areas where risk management is needed;
- ensure the integration of the various and many risk control measures that SBS already has in place; and
- be comprehensive and effective.

The SBS Audit and Risk Committee receives regular reports on the management of identified 'highest risks' facing SBS, with identification of risks allowing for the redirection/refocus of resources to address key issues.

## SBS Disaster Recovery Plan and Business Continuity Plan and Incident Management

In 2015-16 SBS updated its Business Continuity Plan (BCP) to ensure it reflects current technology and resources capability. A BCP maintenance plan is in place to ensure that it is tested and updated periodically to ensure full business recovery in the event of a full or partial loss to the SBS premises. Business Impact Assessments will be updated in 2016 and a test of the SBS Disaster Recovery and Business Continuity plans will be conducted to reflect the new SBS and Deluxe operating environments.

The SBS also has a Disaster Recovery Plan and a Disaster Recovery site located offsite, to enable continued operations in the event of a disaster impacting on its broadcasting capability from its Sydney headquarters. The SBS Disaster Recovery infrastructure will be significantly enhanced following the transition to Deluxe which has elected to maintain a high resilience, seamless architecture mirrored across two data centres.

## Security Risk Assessments

In May, SBS conducted security risk assessments across the Sydney and Melbourne premises to identify thematic security risks across the environment. The assessment of the Sydney premises provided a number of key recommendations aimed at strengthening the site's perimeter security line and access control measures which were implemented in November. The upgrade has significantly enhanced SBS's security capability, ensuring high levels of protection to SBS personnel, physical property and critical broadcast infrastructure. The risk assessment of the Melbourne premises recommended minor enhancements to the current security operations, which were completed in July.

## SBS Fraud Control Plan

The SBS Fraud Control Plan represents SBS' responsibilities to effective fraud risk management and demonstrates its commitment to the requirements of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) and section 10 of the *Public Governance, Performance and Accountability Rule 2014* (the fraud rule) and the *Public Interest Disclosure (PID) Act 2013*. The SBS Fraud Control Plan was developed using the methodology outlined in the International Standard for Risk Management, (AS/NZS/ISO 31000). The SBS Fraud Control Plan is reviewed every two years and was most recently approved by the Audit and Risk Committee in June 2016. The Board is satisfied that SBS is taking all reasonable measures to prevent, detect and deal with fraud and is meeting its obligations under section 10 of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule). SBS's fraud control arrangements are developed in the context of SBS's overarching risk management framework in accordance with the Commonwealth Risk Management Policy and SBS has reviewed and aligned its fraud control frameworks and systems to the Commonwealth Fraud Control Policy.

## External and Internal Audits

The audit of SBS's financial statements is carried out by the Australian National Audit Office (ANAO). The ANAO gave an unqualified opinion on the 2015-16 financial statements of SBS.

SBS has an agreement with Ernst & Young for the delivery of the Internal Audit for SBS. Ernst & Young performed audits throughout 2015-16 in accordance with the Internal Audit plan approved by the SBS Audit and Risk Committee. Where applicable, recommendations for improvements to the control environment were brought to management's attention and remediation plans are in place as agreed with management to address the issues raised.



New security measures were introduced to SBS in 2015-16.

The following Internal Audits were conducted in 2015-16: Marketing Promotions and Publicity, Superannuation Delegation, Payroll Phase 1 (Implementation) and Phase 2 (Configuration) Review, Board and Executive Committee Expenses Review, Integrating Online Media and Advertising Sales, Social Media, Cyber Security, Contractor Management and Audience Insights Review.

#### **Ethics Policies**

SBS's Code of Conduct ('the Code') sets the standard for the way employees and contractors work at SBS, and provides guidelines in interaction with colleagues and the broader community. All employees are provided with the Code of Conduct upon induction. The Code is supported by a number of more detailed policies, procedures and protocols which SBS reviews and updates as required, and can be found on the SBS Intranet. All SBS employees are required to undertake an annual attestation and online training of the Code of Conduct, which includes areas regarding ethics, conflict of interest, bullying and harassment.

#### **Indemnities and Insurance Premiums for Officers**

As part of its general insurance protection, SBS has a Directors and Officers Liability Insurance Policy in place. The cost of this policy for 2015-16 was \$62,294 (GST excluded).

#### **Ministerial Directions and Notifications**

SBS has not been notified of any general policies of the Australian Government that are to apply to SBS.

No ministerial directions have been issued under the SBS Act.

#### **Compliance Report**

There has been no significant issue reported in relation to non-compliance with Finance law.

#### **Amendments to the SBS Act**

There were no amendments to the SBS Act in 2015-16.

#### **Work Health and Safety Act 2011 (WHS Act)**

SBS is committed to fostering a positive safety culture and to doing all possible to ensure the health and safety of all employees, contractors, and members of the public who may be affected by our work.

As part of SBS's proactive approach to the safety governance framework, a number of comprehensive Safety audits were commissioned during 2015-16 to assess SBS against legislative compliance and also against the SBS Safety Management System (SMS) framework. These audit results will be used to guide our on-going effort at embedding the SMS across the organisation.

In November, the SBS Rehabilitation Management System was audited by a Comcare accredited external auditor for the purpose of providing evidence to the regulator that the organisation is operating in compliance with the requirements of the *Safety, Rehabilitation and Compensation Act 1988*.

In April, the entire Safety Management System was audited by the Comcare audit team. The results were excellent on both audits and SBS received extremely positive feedback from the regulator in terms of the safety systems we have in place and our regulatory compliance. Interestingly, this is the first time that Comcare has ever been on site to audit the organisation.

In addition to the above formal audits we have also completed five informal audits across key Divisions of the organisation in order to assess their compliance with the SBS Safety Management System (SMS), in particular around Risk Management and Mandatory Training requirements. These audit results will assist in evaluating performance against the Safety KPI set down for 2015-16 and assist in directing our on-going effort at embedding the SMS.

There were zero (0) notifiable incidents to the regulator and there were zero (0) investigations carried out by Comcare.

SBS also offers a range of Health and Wellbeing initiatives to its employees, such as the Employee Assistance Program, subsidised gym memberships, yoga, onsite physiotherapy and subsidy for flu vaccinations.

### **Environmental Protection and Biodiversity Conservation Act 1999**

SBS seeks to mitigate the adverse environmental impacts of its business activities through a number of sustainability initiatives including recycling waste, energy efficiency and water conservation measures and the purchase of products made from recycled materials.

SBS, in conjunction with the NSW Office of Environment and Heritage (OEH), under its Energy Saver program completed a Level 2 Energy Audit of its Sydney premises in 2015. The Energy Saver program provides subsidised energy audits and implementation support to medium to large NSW organisations, with the target of improving the energy efficiency of participating sites by up to 10 per cent. The audit report has provided SBS with a detailed understanding of its current energy performance and put forward a number of recommendations to further reduce our power costs by 4.8 per cent per annum. This equates to approximately 511 MWh of electricity savings, a 7.4 per cent reduction of site energy consumption and 440 tonnes of greenhouse gas emissions reductions annually.

Furthermore, the audit provides the opportunity to ensure a more responsive energy management system for SBS as well as identifying areas that could generate energy savings certificates under the Energy Saving Scheme (ESS).

SBS has been evaluating the energy savings associated with the installation of a new energy efficient chiller in May. Preliminary indications are that the chiller is performing to expectations with energy efficiency in the colder months very much improved due to the superior efficiency of the new chiller under low operating loads. Metering data indicates an overall decrease in energy consumption for building air conditioning of between 12 per cent and 15 per cent during the period July to November, with a small decrease in energy consumption from December to March which we attribute to the record warm temperatures experienced in Sydney during the period.

The performance of the building's Heating Ventilation and Air Conditioning systems and the new chiller will continue to be monitored to ensure SBS maximises opportunities to cost effectively improve building energy performance.

In 2015-16 the general office recycling program recycled a total of 110.86 tonnes of general waste and 23.5 tonnes of paper and cardboard. Approximately 72 per cent of all waste generated by SBS was recovered, diverted from landfill or re-used.


In addition, 1,880kg of steel and 2,578kg of e-waste was recycled. There were separate programs to recycle toner cartridges, mobile phones and phone batteries, redundant electrical and data cabling, 220kg of fluorescent lighting tubes and building waste generated through building refurbishment work.

### **Sustainability**

SBS continues to purchase recycled paper for printing, photocopying, hand towels and toilet paper and continues to purchase products made from recycled materials for pin boards, acoustic panelling and furniture.

### **Locations**

SBS's headquarters are located at 14 Herbert Street, Artarmon, Sydney, NSW. Its other offices are broadcast facilities in Federation Square, Melbourne, VIC, and an office at Parliament House, Canberra, ACT.



# Financial Statements

for the year ended 30 June 2016

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications

I have audited the accompanying annual financial statements of the Special Broadcasting Service Corporation for the year ended 30 June 2016, which comprise:

- Statement by the Directors and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements.

### *Opinion*

In my opinion, the financial statements of the Special Broadcasting Service Corporation:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Special Broadcasting Service Corporation as at 30 June 2016 and its financial performance and cash flows for the year then ended.

### *Accountable Authority's Responsibility for the Financial Statements*

The Directors of the Special Broadcasting Service Corporation are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act and are also responsible for such internal control as the Directors determine is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the

circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Accountable Authority of the entity, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

***Independence***

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Australian National Audit Office



Carla Jago  
Senior Executive Director  
Delegate of the Auditor-General

Canberra  
31 August 2016

Statement by the Directors  
and Chief Financial Officer

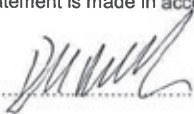
STATEMENT BY THE DIRECTORS AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Special Broadcasting Service Corporation will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.

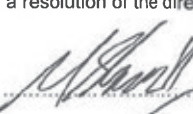
Signed



Dr Bulent Hass Dellal  
Chairman

31 August 2016

Signed



Michael Ebeid  
Managing Director

31 August 2016

Signed



James Taylor  
Chief Financial Officer

31 August 2016

# Statement of Comprehensive Income

for the year ended 30 June 2016

	Notes	2016 \$'000	2015 \$'000
<b>Net cost of services</b>			
<b>Expenses</b>			
Employee benefits	1.1A	117,605	121,654
Suppliers	1.1B	198,438	193,310
Program inventory amortisation	2.2B	55,356	56,895
Depreciation	2.2A(i)	9,591	9,849
Amortisation	2.2A(ii)	2,099	1,971
Finance costs	1.1C	66	140
Write-down and impairment of assets	1.1D	1,614	31
Foreign exchange losses		–	181
<b>Total expenses</b>		<b>384,769</b>	<b>384,031</b>
<b>Less:</b>			
<b>Own-source income</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	1.2A	89,784	88,309
Interest	1.2B	3,388	3,698
Rental income	1.2C	1,122	1,113
Royalties from program rights		2,754	4,597
Other revenue		639	780
<b>Total own-source revenue</b>		<b>97,687</b>	<b>98,497</b>
<b>Gains</b>			
Gains from sale of assets		–	20
Foreign exchange gains		52	–
<b>Total gains</b>		<b>52</b>	<b>20</b>
<b>Total own-source income</b>		<b>97,739</b>	<b>98,517</b>
<b>Net cost of services</b>		<b>287,030</b>	<b>285,514</b>
Revenue from Government	1.2D	287,370	285,859
<b>Surplus before income tax on continuing operations</b>		<b>340</b>	<b>345</b>
<b>Other comprehensive income</b>			
<b>Items not subject to subsequent reclassification to net cost of services</b>			
Changes in asset revaluation surplus		–	152
<b>Total other comprehensive income</b>		<b>–</b>	<b>152</b>
<b>Total comprehensive income</b>		<b>340</b>	<b>497</b>

The above statement should be read in conjunction with the accompanying notes.

# Statement of Financial Position

as at 30 June 2016

	Notes	2016 \$'000	2015 \$'000
<b>Assets</b>			
<b>Financial assets</b>			
Cash and cash equivalents	2.1A	16,814	13,943
Trade and other receivables	2.1B	21,123	19,188
Other investments	2.1C	15,534	15,934
<b>Total financial assets</b>		<b>53,471</b>	49,065
<b>Non-financial assets</b>			
Land	2.2A(i)	32,590	32,590
Buildings	2.2A(i)	37,019	39,049
Plant and equipment	2.2A(i)	23,164	27,052
Intangibles	2.2A(ii)	21,360	18,860
Inventories	2.2B	61,864	71,677
Other non-financial assets	2.2C	29,286	21,008
<b>Total non-financial assets</b>		<b>205,283</b>	210,236
<b>Total assets</b>		<b>258,754</b>	259,301
<b>Liabilities</b>			
<b>Payables</b>			
Suppliers	2.3A	28,247	26,982
Other payables	2.3B	7,889	9,342
<b>Total payables</b>		<b>36,136</b>	36,324
<b>Interest bearing liabilities</b>			
Leases	2.3C	226	394
<b>Total interest bearing liabilities</b>		<b>226</b>	394
<b>Provisions</b>			
Employee provisions	4.1	21,803	22,382
Other provisions	2.3D	1,214	1,166
<b>Total provisions</b>		<b>23,017</b>	23,548
<b>Total liabilities</b>		<b>59,379</b>	60,266
<b>Net assets</b>		<b>199,375</b>	199,035
<b>Equity</b>			
Retained surplus		29,630	28,090
Reserves		59,342	60,542
Contributed equity		110,403	110,403
<b>Total equity</b>		<b>199,375</b>	199,035

The above statement should be read in conjunction with the accompanying notes.

# Statement of Changes in Equity

for the year ended 30 June 2016

	Retained surplus		Asset revaluation reserve		Contributed equity		Total equity	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>Opening balance</b>								
Balance carried forward from previous period	<b>28,090</b>	27,745	<b>60,542</b>	60,390	<b>110,403</b>	110,406	<b>199,035</b>	198,541
<b>Comprehensive income</b>								
Surplus for the period	<b>340</b>	345	–	–	–	–	<b>340</b>	345
<b>Other comprehensive income</b>								
Asset revaluation	–	–	–	152	–	–	–	152
<b>Total comprehensive income</b>	<b>340</b>	345	–	152	–	–	<b>340</b>	497
<b>Transactions with owners</b>								
<b>Distributions to owners</b>								
Returns of capital (i)	–	–	–	–	–	(3)	–	(3)
<b>Total transactions with owners</b>	–	–	–	–	–	(3)	–	(3)
<b>Transfers between equity components</b>								
Transfer of revaluation gain in relation to assets written off during the year (ii)	<b>1,200</b>	–	<b>(1,200)</b>	–	–	–	–	–
<b>Total transfers between equity components</b>	<b>1,200</b>	–	<b>(1,200)</b>	–	–	–	–	–
<b>Closing balance as at 30 June</b>	<b>29,630</b>	28,090	<b>59,342</b>	60,542	<b>110,403</b>	110,403	<b>199,375</b>	199,035

- (i) In 2015, an amount of \$0.003m was returned to the Government in relation to the return of equity for the year ended 30 June 2014.
- (ii) During the year, the Corporation wrote off plant and equipment that had previously been revalued upwards by \$1.2m (Refer Note 1.1D). At the time of write off this asset revaluation surplus was transferred to retained surplus.

The above statement should be read in conjunction with the accompanying notes.

## Cash Flow Statement

### for the year ended 30 June 2016

	Notes	2016 \$'000	2015 \$'000
<b>Operating activities</b>			
<b>Cash received</b>			
Receipts from Government		287,370	285,937
Sale of goods and rendering of services		94,926	101,662
Interest		3,345	3,682
Net GST received		11,901	10,524
<b>Total cash received</b>		<b>397,542</b>	<b>401,805</b>
<b>Cash used</b>			
Employees		(122,242)	(124,349)
Suppliers		(262,905)	(252,423)
Borrowing costs		(19)	(200)
Refund of Government funding		–	(2,767)
<b>Total cash used</b>		<b>(385,166)</b>	<b>(379,739)</b>
<b>Net cash from operating activities</b>	3.1	<b>12,376</b>	<b>22,066</b>
<b>Investing activities</b>			
<b>Cash received</b>			
Proceeds from sales of plant and equipment		–	1
Investments		186,071	188,349
<b>Total cash received</b>		<b>186,071</b>	<b>188,350</b>
<b>Cash used</b>			
Purchase of property and equipment		(9,783)	(5,337)
Investments		(185,626)	(183,023)
<b>Total cash used</b>		<b>(195,409)</b>	<b>(188,360)</b>
<b>Net cash used by investing activities</b>		<b>(9,338)</b>	<b>(10)</b>

The above statement should be read in conjunction with the accompanying notes.

	Notes	2016 \$'000	2015 \$'000
<b>Financing activities</b>			
<b>Cash used</b>			
Repayment of borrowings		–	(20,000)
Other – Return of Capital (Contributed equity)		–	(3)
Finance lease payments		(167)	(158)
<b>Total cash used</b>		<b>(167)</b>	<b>(20,161)</b>
<b>Net cash used by financing activities</b>		<b>(167)</b>	<b>(20,161)</b>
<b>Net increase in cash held</b>			
		<b>2,871</b>	1,895
Cash and cash equivalents at the beginning of the reporting period		<b>13,943</b>	12,048
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>16,814</b>	13,943

The above statement should be read in conjunction with the accompanying notes.

# Notes to the Financial Statements

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## Overview

The financial statements are those of the Special Broadcasting Service Corporation (the “Corporation”).

### (a) Objectives of the Special Broadcasting Service Corporation

The Corporation is an Australian Government controlled entity established under the *Special Broadcasting Service Act 1991*. It is a not-for-profit entity.

The Corporation is structured to meet the following outcome:

“Provide multilingual, multicultural and Indigenous radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia’s diverse society”.

The continued existence of the Corporation in its present form and with its present programmes is dependent on Government policy and on continuing funding by Parliament for the Corporation’s administration and programmes.

### (b) The basis of preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- i) *Public Governance, Performance and Accountability (Financial Reporting Rule) 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- ii) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars, which is the Corporation’s functional currency, and values are rounded to the nearest thousand dollars unless otherwise specified. Comparative figures for “Other non-financial assets” and “Suppliers” in the Statement of Financial Position were reclassified to reflect the current year presentation of the financial statements. These reclassifications had no impact on the net assets and retained surplus for prior year.

### (c) New Australian Accounting Standards

#### Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

All new, revised, or amending Standards or Interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect on the Corporation’s financial statements.

#### Future Australian Accounting Standard Requirements

The following new, revised or amending Standards or Interpretations were issued by the Australian Accounting Standards Board prior to the signing of the statements by the directors and chief financial officer which are expected to have a material impact on the Corporation’s financial statements for future reporting periods:

<i>Standard/ Interpretation</i>	<i>Application date*</i>	<i>Nature of impending change/s in accounting policy and likely impact on initial application</i>
AASB 15 Revenue from Contracts with Customers	1 July 2018	AASB 15: establishes principles for reporting information about the nature, amount, timing and uncertainty of revenue and cash flows arising from an entity’s contracts with customers, with revenue recognised as ‘performance obligations’ are satisfied; and – will apply to contracts of not-for-profit entities that are exchange transactions. AASB 1004 Contributions will continue to apply to non-exchange transactions. Likely impact: The Corporation is yet to undertake a detailed assessment of the impact of AASB 15.

# Notes to the Financial Statements (continued)

## (c) New Australian Accounting Standards (continued)

### Future Australian Accounting Standard Requirements (continued)

Standard/ Interpretation	Application date*	Nature of impending change/s in accounting policy and likely impact on initial application
AASB 9 Financial Instruments	1 July 2018	AASB 9 now incorporates: <ul style="list-style-type: none"> <li>– the classification and measurement requirements for financial assets and for financial liabilities, and the recognition and derecognition requirements for financial instruments;</li> <li>– requirements for impairment of financial assets; and</li> <li>– hedge accounting.</li> </ul> Likely impact: The Corporation is yet to undertake a detailed assessment of the impact of AASB 9.
AASB 16 Leases	1 July 2019	AASB 16 effectively treats all leases as finance leases for leasees. Other things to note are: <ul style="list-style-type: none"> <li>– short-term leases (less than 12 months) and leases of low-value assets (such as personal computers) are exempt from the lease accounting requirements.</li> <li>– changes in accounting over the life of the lease with recognition of a front-loaded pattern of expense for most leases being required.</li> <li>– lessor accounting will remain similar to current practice.</li> </ul> Likely impact: The Corporation is yet to undertake a detailed assessment of the impact of AASB 16.

\*The Corporation's expected initial application date is when the accounting standard becomes operative at the beginning of the Corporation's reporting period.

All other new, revised or amending Standards or Interpretations that were issued prior to the sign-off date and are applicable to future reporting periods are not expected to have a future material impact on the Corporation's financial statements.

## (d) Significant accounting judgements and estimates

In the process of applying the accounting policies, the Corporation has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- Valuation of land, buildings, plant and equipment as detailed in Note 2.2A(i).
- Program amortisation as detailed in Note 2.2B.
- Long service leave as detailed in Note 4.1.
- Redundancy provision as detailed in Note 4.1.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

## (e) Taxation

The Corporation is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

### Good and services tax

Revenues, expenses and assets are recognised net of GST, except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO), it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or
- for receivables and payables which are recognised inclusive of GST.

## (f) Foreign exchange

Transactions denominated in a foreign currency are converted at the effective exchange rate on the date of the transaction.

## (g) Events after the reporting period

There was no subsequent event that had the potential to significantly affect the ongoing structure and financial activities of the Corporation.

## 1. Financial Performance

This section analyses the financial performance of the Corporation for the year ended 30 June 2016.

### 1.1. Expenses

	Notes	2016 \$'000	2015 \$'000
<b>1.1A Employee benefits</b>			
Wages and salaries		<b>93,181</b>	95,310
Superannuation			
Defined Contribution Plans		<b>4,300</b>	4,516
Defined Benefit Plans		<b>9,112</b>	8,934
Leave and other entitlements		<b>11,012</b>	12,894
<b>Total employee benefits</b>		<b>117,605</b>	121,654

#### Accounting Policy

Accounting policies for employee related expenses are contained under Note 4, People and relationships.

### 1.1B Suppliers

#### Goods and services supplied or rendered

Materials and minor items		<b>8,538</b>	7,535
Office supplies		<b>1,563</b>	1,236
Other program purchases		<b>24,527</b>	27,118
Broadcasting		<b>86,259</b>	91,071
Administrative expenses		<b>43,278</b>	37,926
Contract staff		<b>26,300</b>	20,816
Production services		<b>3,542</b>	2,892
Audit fees	(i)	<b>131</b>	131
<b>Total goods and services supplied or rendered</b>		<b>194,138</b>	188,725

Goods supplied		<b>34,628</b>	35,889
Services rendered		<b>159,510</b>	152,836
<b>Total goods and services supplied or rendered</b>		<b>194,138</b>	188,725

#### Other supplier expenses

Operating lease rentals, minimum lease payments	(ii)	<b>3,574</b>	3,453
Workers' compensation premiums		<b>726</b>	1,132
<b>Total other supplier expenses</b>		<b>4,300</b>	4,585
<b>Total suppliers</b>		<b>198,438</b>	193,310

# Notes to the Financial Statements (continued)

## 1. Financial Performance (continued)

### 1.1. Expenses (continued)

#### 1.1B Suppliers (continued)

- (i) KPMG undertakes the Corporation's audit on behalf of the Australian National Audit Office. During the year KPMG also provided accounting advisory services for \$10,500 (2015: \$40,000). There were no other additional services provided by KPMG during the year.

(ii) Nature of lease	General description of leasing arrangement
– Leases for office accommodation	Lease payments are subject to annual increases in line with the Consumer Price Index or Market Value. The leases are renewable.
– Leases of computer equipment	The leases for computer equipment are for a period of three or four years. Options to extend leased terms are available at discounted prices.
– Leases of motor vehicles	No contingent rentals exist, and no renewal or purchase options are available.

#### Commitments for minimum payments in relation to operating leases are payable as follows:

	Notes	2016 \$'000	2015 \$'000
Within 1 year		2,579	2,277
Between 1 to 5 years		1,991	3,756
<b>Total operating lease commitments</b>		<b>4,570</b>	<b>6,033</b>

#### Accounting Policy

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease.

Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount. The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

#### 1.1C Finance costs

Loans from Government		–	67
Finance lease		18	27
Unwinding of discount	(i)	48	46
<b>Total finance costs</b>		<b>66</b>	<b>140</b>

- (i) The "unwinding of discount" relates to the increase in provision for restoration costs per Note 2.3D ("make good" requirements for leasehold improvements at Federation Square, at the end of the lease term), as the discounted net present value increases through the passage of time.

#### Accounting Policy

All borrowing costs are expensed as incurred.

	Notes	2016 \$'000	2015 \$'000
<b>1.1D Write-down and impairment of assets</b>			
Impairment on financial instruments	(i)	103	2
Plant and equipment:			
– Impairment	(ii)	726	29
– Retirements		551	–
Intangible assets:			
– Impairment	(ii)	170	–
– Retirements		64	–
<b>Total write-down and impairment of assets</b>		<b>1,614</b>	<b>31</b>

(i) Impairment on financial instruments relates to the write-off of receivables during the period.

(ii) Broadcast assets assessed as impaired due to outsourcing as at 30 June 2016.

## 1.2. Own-source revenue and Government appropriations

### Own-source revenue

#### 1.2A Sale of goods and rendering of services

Sale of goods	3,333	3,282
Rendering of services	86,451	85,027
<b>Total sale of goods and rendering of services</b>	<b>89,784</b>	<b>88,309</b>

### Accounting Policy

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the Corporation retains no managerial involvement or effective control over the goods;

Receivables for goods and services, which have 30 or 45 day terms, are recognised at the nominal amounts due less any impairment allowance amount. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

#### 1.2B Interest

Deposits	3,388	3,698
<b>Total interest</b>	<b>3,388</b>	<b>3,698</b>

### Accounting Policy

Interest revenue is recognised using the effective interest method as set out in *AASB 139 Financial Instruments: Recognition and Measurement*.

# Notes to the Financial Statements (continued)

## 1. Financial Performance (continued)

### 1.2. Own-source revenue and Government appropriations (continued)

#### 1.2C Rental Income

	2016 \$'000	2015 \$'000
Operating lease rental income	1,122	1,113
<b>Total rental income</b>	<b>1,122</b>	<b>1,113</b>

#### Lease rental income commitments

Commitments for lease rental income receivables are as follows:

Within 1 year	203	872
Between 1 to 5 years	116	249
More than 5 years	–	–
<b>Total rental income commitments</b>	<b>319</b>	<b>1,121</b>

#### Accounting Policy

Refer to accounting policy under Note 1.2A “Sale of goods and rendering of services”.

#### Government appropriations

#### 1.2D Revenue from Government

Appropriations from Department of Communications and the Arts	287,370	285,859
<b>Total revenue from Government</b>	<b>287,370</b>	<b>285,859</b>

#### Accounting Policy

Funding received or receivable from the Department of Communications and the Arts (appropriated to the Department of Communications and the Arts as a corporate Commonwealth entity payment item for payment to the Corporation) is recognised as Revenue from Government by the Corporation unless the funding is in the nature of an equity injection or a loan.

## 2. Financial Position

This section analyses the Corporation’s assets used to conduct its operations and the operating liabilities incurred as a result.

### 2.1. Financial assets

	2016 \$'000	2015 \$'000
<b>2.1A Cash and cash equivalents</b>		
Cash on hand or on deposit	16,814	13,943
<b>Total cash and cash equivalents</b>	<b>16,814</b>	<b>13,943</b>

#### Accounting Policy

Cash and cash equivalents are recognised at their nominal amounts. Cash and cash equivalents include:

- cash on hand and at bank; and
- demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

Amounts on long-term deposits that are not immediately required for operational expenditure, are excluded from cash and cash equivalents, and included in other investments.

## 2.1B Trade and other receivables

	Notes	2016 \$'000	2015 \$'000
<b>Goods and services receivables</b>			
Goods and services	(i)	18,089	16,675
<b>Total goods and services receivables</b>		<b>18,089</b>	<b>16,675</b>
<b>Other receivables</b>			
Net GST receivable from the Australian Taxation Office		3,092	2,557
Interest		4	4
<b>Total other receivables</b>		<b>3,096</b>	<b>2,561</b>
<b>Total trade and other receivables (gross)</b>		<b>21,185</b>	<b>19,236</b>
<b>Less impairment allowance</b>			
Goods and services		(62)	(48)
<b>Total trade and other receivables (net)</b>		<b>21,123</b>	<b>19,188</b>

- (i) The majority of goods and services receivables relate to advertising agencies and pay TV subscription fees. All trade and other receivables are expected to be recovered within 12 months.

### Trade and other receivables (gross) aged as follows:

Not overdue	20,054	17,143
Overdue by:		
0 to 30 days	674	1,367
31 to 60 days	310	362
61 to 90 days	34	97
More than 90 days	113	267
<b>Total trade and other receivables (gross)</b>	<b>21,185</b>	<b>19,236</b>

### The impairment allowance aged as follows:

Overdue by:		
More than 90 days	62	48
<b>Total impairment allowance account</b>	<b>62</b>	<b>48</b>

Credit terms were 45 days for advertising (2015: 45 days) and 30 days for all other trade receivables. (2015: 30 days).

## Accounting Policy

### Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as "loans and receivables". Loans and receivables are measured at amortised cost using the effective interest method less impairment.

### Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

# Notes to the Financial Statements (continued)

## 2. Financial Position (continued)

### 2.1. Financial assets (continued)

#### 2.1B Trade and other receivables (continued)

##### Reconciliation of the impairment allowance

	Goods and services \$'000	Total \$'000
<b>Movements in relation to 2016</b>		
As at 1 July 2015	48	48
Increase recognised in net cost of services	14	14
<b>Total as at 30 June 2016</b>	<b>62</b>	<b>62</b>
<b>Movements in relation to 2015</b>		
As at 1 July 2014	78	78
Decrease recognised in net cost of services	(30)	(30)
<b>Total as at 30 June 2015</b>	<b>48</b>	<b>48</b>

#### Accounting Policy

Financial assets are assessed for impairment at the end of each reporting period. The Corporation's financial instruments are measured on the cost basis. Interest-earning financial assets and liabilities are measured using the effective interest rate method, whereby interest income is allocated over the term of the instrument to achieve a constant rate of return.

	2016 \$'000	2015 \$'000
<b>2.1C Other investments</b>		
Term deposits	15,534	15,934
<b>Total other investments</b>	<b>15,534</b>	<b>15,934</b>
<b>Other investments expected to be recovered:</b>		
No more than 12 months	15,534	15,934
<b>Total other investments</b>	<b>15,534</b>	<b>15,934</b>

The Corporation has a series of investments with banks and other financial institutions. The investments are made under Section 59(1)(b) of the PGPA Act. The Corporation's investments have Standard & Poors credit ratings of A- or higher, and are not deemed to be impaired.

## 2.2. Non-financial assets

### 2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles

- (i) Reconciliation of the opening and closing balances of property, plant and equipment  
Reconciliation of the opening and closing balances of property, plant and equipment for 2015-2016

	Land \$'000	Buildings on freehold land \$'000	Leasehold Improve- ments \$'000	Buildings \$'000	Plant and equipment \$'000	Total \$'000
<b>As at 1 July 2015</b>						
Gross book value	32,590	38,500	2,605	41,105	27,052	100,747
Accumulated depreciation and impairment	–	(1,328)	(728)	(2,056)	–	(2,056)
<b>Total as at 1 July 2015</b>	<b>32,590</b>	<b>37,172</b>	<b>1,877</b>	<b>39,049</b>	<b>27,052</b>	<b>98,691</b>
Additions	–	–	–	–	4,950	4,950
Depreciation	–	(1,324)	(706)	(2,030)	(7,561)	(9,591)
Impairment:						
Cost	–	–	–	–	(1,345)	(1,345)
Accumulated depreciation	–	–	–	–	619	619
Retirements:						
Cost	–	–	–	–	(4,288)	(4,288)
Accumulated depreciation	–	–	–	–	3,737	3,737
<b>Total as at 30 June 2016</b>	<b>32,590</b>	<b>35,848</b>	<b>1,171</b>	<b>37,019</b>	<b>23,164</b>	<b>92,773</b>
<b>Total as at 30 June 2016 represented by</b>						
Gross book value	32,590	38,500	2,605	41,105	26,369	100,064
Accumulated depreciation and impairment	–	(2,652)	(1,434)	(4,086)	(3,205)	(7,291)
<b>Total as at 30 June 2016</b>	<b>32,590</b>	<b>35,848</b>	<b>1,171</b>	<b>37,019</b>	<b>23,164</b>	<b>92,773</b>

# Notes to the Financial Statements (continued)

## 2. Financial Position (continued)

### 2.2. Non-financial assets (continued)

#### 2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (continued)

- (i) Reconciliation of the opening and closing balances of property, plant and equipment (continued)  
Reconciliation of the opening and closing balances of property, plant and equipment for 2014-2015

	Land \$'000	Buildings on freehold land \$'000	Leasehold Improve- ments \$'000	Buildings \$'000	Plant and equipment \$'000	Total \$'000
<b>As at 1 July 2014</b>						
Gross book value	<b>32,590</b>	38,500	2,605	<b>41,105</b>	<b>74,515</b>	<b>148,210</b>
Accumulated depreciation and impairment	–	–	–	–	<b>(43,526)</b>	<b>(43,526)</b>
<b>Total as at 1 July 2014</b>	<b>32,590</b>	38,500	2,605	<b>41,105</b>	<b>30,989</b>	<b>104,684</b>
Additions	–	–	–	–	<b>3,733</b>	<b>3,733</b>
Revaluations and impairments recognised in other comprehensive income	–	–	–	–	<b>152</b>	<b>152</b>
Depreciation	–	(1,328)	(728)	<b>(2,056)</b>	<b>(7,793)</b>	<b>(9,849)</b>
Retirements:						
Cost	–	–	–	–	<b>(104)</b>	<b>(104)</b>
Accumulated depreciation	–	–	–	–	<b>75</b>	<b>75</b>
<b>Total as at 30 June 2015</b>	<b>32,590</b>	37,172	1,877	<b>39,049</b>	<b>27,052</b>	<b>98,691</b>
<b>Total as at 30 June 2015 represented by</b>						
Gross book value	<b>32,590</b>	38,500	2,605	<b>41,105</b>	<b>27,052</b>	<b>100,747</b>
Accumulated depreciation and impairment	–	(1,328)	(728)	<b>(2,056)</b>	–	<b>(2,056)</b>
<b>Total as at 30 June 2015</b>	<b>32,590</b>	37,172	1,877	<b>39,049</b>	<b>27,052</b>	<b>98,691</b>

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 5.3.

In 2014, an independent valuer conducted a revaluation of land, building and leasehold improvements. Other plant and equipment were revalued by an independent valuer in 2015. No land or buildings are expected to be sold or disposed of within the next 12 months.

Where no independent valuation has been undertaken, an annual impairment assessment is made to ensure that the carrying amount of assets is not materially different from fair value as at reporting date. There were no indicators of impairment for any land, buildings or plant and equipment in 2016, other than amounts per Note 1.1D.

#### Contractual commitments for the acquisition of property, plant, equipment

At 30 June 2016, the Corporation had a total contractual commitment of \$1.627m (2015: \$1.713m) for the acquisition of television and radio broadcasting equipment, and building improvements.

(ii) Reconciliation of the opening and closing balances of intangibles  
Reconciliation of the opening and closing balances of intangibles for 2015-2016

	Computer Software Internally Developed \$'000	Computer Software Purchased \$'000	Computer Software \$'000	Goodwill <sup>1</sup> \$'000	Trademark \$'000	Contract Rights \$'000	Other Intangibles \$'000	Total \$'000
<b>As at 1 July 2015</b>								
Gross book value	4,890	13,415	<b>18,305</b>	11,497	112	241	<b>11,850</b>	<b>30,155</b>
Accumulated amortisation and impairment	(1,066)	(10,008)	<b>(11,074)</b>	–	–	(221)	<b>(221)</b>	<b>(11,295)</b>
<b>Total as at 1 July 2015</b>	<b>3,824</b>	<b>3,407</b>	<b>7,231</b>	<b>11,497</b>	<b>112</b>	<b>20</b>	<b>11,629</b>	<b>18,860</b>
Additions	3,036	1,797	<b>4,833</b>	–	–	–	–	<b>4,833</b>
Amortisation	(891)	(1,188)	<b>(2,079)</b>	–	–	(20)	<b>(20)</b>	<b>(2,099)</b>
Impairment:								
Cost	–	(1,668)	<b>(1,668)</b>	–	–	–	–	<b>(1,668)</b>
Accumulated amortisation	–	1,498	<b>1,498</b>	–	–	–	–	<b>1,498</b>
Retirements:								
Cost	–	(562)	<b>(562)</b>	–	–	–	–	<b>(562)</b>
Accumulated amortisation	–	498	<b>498</b>	–	–	–	–	<b>498</b>
<b>Total as at 30 June 2016</b>	<b>5,969</b>	<b>3,782</b>	<b>9,751</b>	<b>11,497</b>	<b>112</b>	<b>–</b>	<b>11,609</b>	<b>21,360</b>
<b>Total as at 30 June 2016 represented by</b>								
Gross book value	7,926	12,982	<b>20,908</b>	11,497	112	241	<b>11,850</b>	<b>32,758</b>
Accumulated amortisation and impairment	(1,957)	(9,200)	<b>(11,157)</b>	–	–	(241)	<b>(241)</b>	<b>(11,398)</b>
<b>Total as at 30 June 2016</b>	<b>5,969</b>	<b>3,782</b>	<b>9,751</b>	<b>11,497</b>	<b>112</b>	<b>–</b>	<b>11,609</b>	<b>21,360</b>

# Notes to the Financial Statements (continued)

## 2. Financial Position (continued)

### 2.2. Non-financial assets (continued)

#### 2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (continued)

- (ii) Reconciliation of the opening and closing balances of intangibles (continued)  
Reconciliation of the opening and closing balances of intangibles for 2014-2015

	Computer Software Internally Developed \$'000	Computer Software Purchased \$'000	Computer Software \$'000	Goodwill <sup>1</sup> \$'000	Trademark \$'000	Contract Rights \$'000	Other Intangibles \$'000	Total \$'000
<b>As at 1 July 2014</b>								
Gross book value	3,494	13,207	<b>16,701</b>	11,497	112	241	<b>11,850</b>	<b>28,551</b>
Accumulated amortisation and impairment	(343)	(8,799)	<b>(9,142)</b>	–	–	(182)	<b>(182)</b>	<b>(9,324)</b>
<b>Total as at 1 July 2014</b>	<b>3,151</b>	<b>4,408</b>	<b>7,559</b>	<b>11,497</b>	<b>112</b>	<b>59</b>	<b>11,668</b>	<b>19,227</b>
Additions	1,396	208	<b>1,604</b>	–	–	–	–	<b>1,604</b>
Amortisation	(723)	(1,209)	<b>(1,932)</b>	–	–	(39)	<b>(39)</b>	<b>(1,971)</b>
<b>Total as at 30 June 2015</b>	<b>3,824</b>	<b>3,407</b>	<b>7,231</b>	<b>11,497</b>	<b>112</b>	<b>20</b>	<b>11,629</b>	<b>18,860</b>
<b>Total as at 30 June 2015 represented by</b>								
Gross book value	4,890	13,415	<b>18,305</b>	11,497	112	241	<b>11,850</b>	<b>30,155</b>
Accumulated amortisation and impairment	(1,066)	(10,008)	<b>(11,074)</b>	–	–	(221)	<b>(221)</b>	<b>(11,295)</b>
<b>Total as at 30 June 2015</b>	<b>3,824</b>	<b>3,407</b>	<b>7,231</b>	<b>11,497</b>	<b>112</b>	<b>20</b>	<b>11,629</b>	<b>18,860</b>

<sup>1</sup> In 2009, the Corporation recognised goodwill of \$9.243m following the restructure of the media representation function of the Corporation (previously outsourced) and the resulting acquisition of a business. In line with AASB 3 “Business Combinations”, goodwill was recognised as the difference between the consideration paid and the fair value of identifiable net assets which was Nil.

In 2010, the Corporation recognised additional goodwill of \$2.254m following the purchase by SBS Subscription TV Ltd of the remaining 60% issued capital of PAN TV (to become its sole shareholder). Both companies have now merged with the Corporation.

An independent valuer also valued the identifiable assets of PAN TV on its full acquisition as \$0.353m (\$0.112m for trademark, and \$0.241m for contract rights for the World Movies channel).

Goodwill is also not amortised, but is assessed annually for impairment (based on its “value in use” calculated as the net present value of estimated future net cash inflows of the cash-generating unit (CGU) to which it has been allocated). In 2016, the amount of goodwill recognised was reviewed, using estimated cash inflows assuming a risk adjusted pre-tax discount rate of 10% (2015: 10%)<sup>A</sup>, and growth rate of 1% in perpetuity (2015: 1%). On that basis, goodwill was assessed as not impaired.

There were no indicators of impairment for any other intangible assets as at 30 June 2016.

No intangible assets are expected to be sold or disposed of within the next 12 months.

#### Contractual commitments for the acquisition of intangible assets

As at 30 June 2016, the Corporation has contractual commitments of \$1.793m (2015: Nil) for the acquisition software and development of the eFIN project.

<sup>A</sup> As the Corporation is a tax exempt entity, its pre and post-tax discount rate are the same.

## Accounting Policy

### *Acquisition of assets*

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

### *Asset recognition threshold*

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the Corporation where there exists an obligation to restore the property to its original condition. These costs are included in the value of the Corporation's leasehold improvements with a corresponding provision for the 'make good' recognised at net present value. The increase in the net present value through the passage of time, or "unwinding of the discounted value", is recognised as a finance cost. Refer Note 2.3D.

### *Revaluations*

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation

decrement of the same asset class that was previously recognised in the profit/loss. Revaluation decrements for a class of assets are recognised directly in the profit/loss except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount.

### *"Make good" under revaluation model*

Changes in "make good" provisions under the revaluation model are the reverse of revaluations of the related asset, the only difference being the account affected (asset or provision).

A decrease in the provision for "make good" (similar to a revaluation increase of the related asset) is credited to asset revaluation reserve unless it reverses a previous increase which was recognised in profit and loss.

Asset Class	Fair value measured at
Land	Market selling price
Buildings excl. leasehold improvements	Income approach
Leasehold improvements	Depreciated replacement cost
Plant and equipment	Market selling price or depreciated replacement cost

### *Depreciation*

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Corporation using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

# Notes to the Financial Statements (continued)

## 2. Financial Position (continued)

### 2.2. Non-financial assets (continued)

#### 2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (continued)

##### Accounting Policy (continued)

##### *Depreciation (continued)*

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Class of non-financial assets	2015-2016	Avg	2014-2015	Avg
Buildings	50 years	50	50 years	50
Leasehold improvements	Lease term	15	Lease term	15
Property, plant and equipment	3 to 20 years	7	3 to 20 years	7
Intangibles (excluding goodwill and trademark)	5 to 7 years	6	5 to 7 years	6

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in the reconciliation of the opening and closing balances of property, plant and equipment of this note.

Leasehold improvements are amortised on a straight line basis over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements.

##### *Impairment*

All assets were assessed for impairment at 30 June 2016. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the entity were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

##### *Derecognition*

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

##### *Intangibles*

The Corporation's intangibles comprise purchased and internally developed software for internal use, goodwill, contract rights and trademark. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

##### *Goodwill*

Goodwill is recognised on purchase of a business unit in accordance with AASB 3 "Business Combinations". Goodwill is tested for impairment annually.

##### *Contract rights and trademark*

Contract rights are amortised over their anticipated useful lives (6 years). Trademark is not amortised as it has an indefinite useful life, but is tested for impairment annually.

##### *Software*

Software is amortised on a straight-line basis over its anticipated useful life. All software assets were assessed for indications of impairment as at 30 June 2016. The useful lives of the Corporation's software are 5 to 7 years (2015: 5 to 7 years).

	Notes	2016 \$'000	2015 \$'000
<b>2.2B Program inventories</b>			
Program acquisitions – at cost		<b>62,926</b>	66,857
Accumulated amortisation		<b>(43,251)</b>	(47,773)
		<b>19,675</b>	19,084
Commissioned programs – at cost		<b>73,565</b>	108,790
Accumulated amortisation		<b>(48,785)</b>	(73,980)
		<b>24,780</b>	34,810
Commissioned programs – in progress		<b>17,409</b>	17,783
<b>Total inventories</b>	(i)	<b>61,864</b>	71,677

(i) A review of programs and amortisation is undertaken annually, which resulted in an amount of \$14.431m written off in 2016 (2015: \$7.022m).

During 2016, \$55.356m of program inventories was recognised as amortisation expense (2015: \$56.895m), including the above impaired content write off.

#### Accounting Policy

Program costs are capitalised as inventory and amortised over time to reflect their expected usage.

##### *Program acquisitions*

Program acquisitions are amortised on a straight line basis over the shorter of three years or licence period (for movies), or over the shorter period of two years or licence period (for documentaries and other overseas purchased programs).

##### *Commissioned programs*

Commissioned programs are valued at cost, and amortised on a straight line basis over the shorter of four years or licence period.

Some programs are fully amortised in the current period. All internally produced news and current affairs programs, as well as sports events, are expensed immediately at the time the expense is incurred.

	Notes	2016 \$'000	2015 \$'000
<b>2.2C Other non-financial assets</b>			
Prepayments:			
Other		<b>24,078</b>	17,106
Programs	(i)	<b>5,208</b>	3,902
<b>Total other non-financial assets</b>		<b>29,286</b>	21,008
<b>Other non-financial assets expected to be recovered</b>			
No more than 12 months		<b>8,565</b>	9,761
More than 12 months		<b>20,721</b>	11,247
<b>Total other non-financial assets</b>		<b>29,286</b>	21,008

No indicators of impairment were found for other non-financial assets.

(i) Amortisation for prepaid programs commences once the licence period starts. As at 30 June 2016 the licence period for these prepaid programs had not commenced.

# Notes to the Financial Statements (continued)

## 2. Financial Position (continued)

### 2.2. Non-financial assets (continued)

#### 2.2D Joint operations

Name of entity	Principal activity	Ownership	
		2016	2015
National DAB Licence Company Ltd	Manage digital radio transmitter licence	50%	50%
Freeview Australia Ltd	Promote free-to-air digital television	9%	–

#### National DAB Licence Company Ltd

In 2009, the Corporation and the Australian Broadcasting Corporation (ABC) formed a joint arrangement with 50% interest each called “National DAB Licence Company Ltd” (National DAB). National DAB was set up to purchase and manage the “category 3” Digital Radio multiplex transmitter licence for digital radio broadcasting.

The Corporation’s two nominated Directors received no benefit or remuneration from National DAB.

Contracts for digital radio transmission and distribution are entered into by the Corporation in its own name. At 30 June 2016 National DAB had not made any material loss.

#### Freeview Australia Ltd

On 14 June 2016, the Corporation obtained 90 shares in Freeview Australia Ltd (Freeview) giving it 9% of Freeview’s shareholding. The Corporation also contributed towards the operational costs of Freeview during the year. No material income is expected from these contributions. These costs do not constitute a contribution of capital and have been expensed in the Corporation’s Statement of Comprehensive Income.

The Corporation’s one nominated director received no benefit or remuneration from Freeview.

As at 30 June 2016 the Corporation did not earn any material income from Freeview.

#### Accounting Policy

##### Joint arrangements

The Corporation’s interests in joint arrangements in which they have joint control have been determined to be joint operations. Hence they are accounted for applying proportionate consolidation in accordance with AASB 11 *Joint Arrangements*.

### 2.3. Payables

	2016 \$'000	2015 \$'000
<b>2.3A Suppliers</b>		
Trade creditors and accruals	28,247	26,982
<b>Total suppliers</b>	<b>28,247</b>	26,982
<b>Suppliers expected to be settled</b>		
No more than 12 months	28,247	26,982
<b>Total suppliers</b>	<b>28,247</b>	26,982

Settlement was usually made within 30 days.

	Notes	2016 \$'000	2015 \$'000
<b>2.3B Other payables</b>			
Salaries and wages		2,473	5,000
Superannuation		114	96
Prepayments received/unearned income		2,035	963
Payable to Government	(i)	3,151	3,151
Other deferred revenue		116	132
<b>Total other payables</b>		<b>7,889</b>	<b>9,342</b>
<b>Other payables to be settled</b>			
No more than 12 months		7,889	9,296
More than 12 months		–	46
<b>Total other payables</b>		<b>7,889</b>	<b>9,342</b>

- (i) The Corporation received funds from Government for providing broadcasting. An amount is payable to the Government for program work which has come to an end.

### 2.3C Leases

Finance lease		226	394
<b>Total leases</b>		<b>226</b>	<b>394</b>
<b>Leases expected to be settled:</b>			
Within 1 year:			
Minimum lease payments		187	187
Future finance charges		(8)	(18)
Between 1 to 5 years:			
Minimum lease payments		47	233
Future finance charges		–	(8)
<b>Total leases</b>		<b>226</b>	<b>394</b>

The finance lease is in relation to equipment needed to upgrade the Corporation's storage area network. The non-cancellable lease is for a fixed term of five years commencing 2013. The interest rate implicit in the lease is 5.90%, with the residual value guaranteed at \$1 at the end of the lease term. There are no other finance leases.

#### Accounting Policy

Refer to accounting policy under Note 1.1B.

### 2.3D Other Provisions

<b>Provision for restoration as at 1 July</b>		<b>1,166</b>	<b>1,120</b>
Unwinding of discount or change in discount rate		48	46
<b>Total as at 30 June</b>		<b>1,214</b>	<b>1,166</b>
<b>Other provisions expected to be settled:</b>			
More than 12 months		1,214	1,166
<b>Total other provisions</b>		<b>1,214</b>	<b>1,166</b>

# Notes to the Financial Statements (continued)

## 2. Financial Position (continued)

### 2.3. Payables (continued)

#### 2.3D Other Provisions (continued)

The Corporation currently has an agreement for the leasing of premises at Federation Square Melbourne which have provisions requiring the Corporation to restore ("make good") the premise to its original condition at the conclusion of the lease. The provision is assessed as the present value of estimated restoration costs upon expiry of the lease in November 2017.

## 3. Funding

This section identifies the Corporation's funding structure.

### 3.1. Cash flow reconciliation

	2016 \$'000	2015 \$'000
<b>Reconciliation of net cost of services to net cash from/ (used by) operating activities</b>		
Net cost of services	(287,030)	(285,514)
Revenue from Government	287,370	285,859
<b>Operating result</b>	<b>340</b>	<b>345</b>
<b>Adjustments for non-cash items</b>		
Depreciation/amortisation	11,690	11,820
Net write-down of non-financial assets	1,511	29
Loss/(gain) on disposal of assets	–	(20)
Increase/(decrease) in allowance for doubtful debts	14	(30)
Increase/(decrease) in interest payable (capitalised against loan)	19	(105)
(Decrease) in deferred interest	(45)	(26)
(Increase) in revenue from broadcasting	(13)	(30)
<b>Movements in assets and liabilities:</b>		
<b>Assets</b>		
(Increase)/decrease in receivables	(1,949)	9,148
Decrease in inventories	9,813	3,683
(Increase) in prepayments	(8,278)	(513)
<b>Liabilities</b>		
Increase/(decrease) in prepayments received	1,072	(3,607)
(Decrease)/increase in employee provisions	(579)	295
Increase in suppliers payables	1,258	5,126
(Decrease) in other payables	(2,525)	(1,328)
Increase in other provisions	48	46
(Decrease) in unearned revenue from Government	–	(2,767)
<b>Net cash from operating activities</b>	<b>12,376</b>	<b>22,066</b>

#### 4. People and relationships

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

	2016 \$'000	2015 \$'000
<b>4.1. Employee provisions</b>		
Leave	21,527	21,766
Separation and redundancies	276	616
<b>Total employee provisions</b>	<b>21,803</b>	<b>22,382</b>
<b>Employee provisions expected to be settled</b>		
No more than 12 months	17,299	18,242
More than 12 months	4,504	4,140
<b>Total employee provisions</b>	<b>21,803</b>	<b>22,382</b>

##### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

##### *Leave*

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the Corporation is estimated to be less than the annual entitlements for sick leave. The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The long service leave is referenced to an actuarial review at least once every 3 years, with the last one performed for the year ended at June 2015.

##### *Separation and redundancy*

Provision is made for separation and redundancy benefit payments. The Corporation recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

##### *Superannuation*

The Corporation's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Corporation makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Corporation accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June per Note 2.3B represents outstanding contributions.

# Notes to the Financial Statements (continued)

## 4. People and relationships (continued)

### 4.2. Senior management personnel remuneration

	2016 \$	2015 \$
<b>Short-term employee benefits</b>		
Salary	3,071,672	3,278,467
Performance bonuses	598,789	697,877
Other short-term allowances	45,472	98,379
<b>Total short-term employee benefits</b>	<b>3,715,933</b>	<b>4,074,723</b>
<b>Post-employment benefits</b>		
Superannuation	368,568	355,709
<b>Total post-employment benefits</b>	<b>368,568</b>	<b>355,709</b>
<b>Other long-term employee benefits</b>		
Annual leave	227,004	230,285
Long-service leave	62,006	88,625
<b>Total other long-term employee benefits</b>	<b>289,010</b>	<b>318,910</b>
<b>Total senior executive remuneration expenses</b>	<b>4,373,511</b>	<b>4,749,342</b>

The senior management personnel remuneration table includes remuneration for Directors. The total numbers of senior management personnel that are included in the above table are 18 individuals (2015: 18 individuals).

An adjustment has been made to the 2015 comparative numbers with a reduction in the reported salary expense of \$203,207 for leave taken throughout the year. \$13,350 has been reclassified for annual and long service leave.

### 4.3. Related party disclosures

Other transactions with directors or director-related entities

	2016 \$'000	2015 \$'000
Transactions with directors/director-related entities	108	40

In 2016, the Corporation entered into agreements with 2 director-related entities, Goolarri Media Enterprises and Ramu Productions, for the production of specific programs. These entities are related to Dorothy West, a director of SBS. All services were provided at arm's length for \$108,000 (2015: \$40,000).

There were no other transactions with director or director-related entities, except for the remuneration of directors as disclosed in Note 4.2.

Transactions between related parties are on normal commercial terms and conditions, which are no more favourable than those available to other parties.

## 5. Managing uncertainties

This section analyses how the Corporation manages financial risks within its operating environment

### 5.1. Contingent assets and liabilities

#### Quantifiable contingencies

The Corporation's quantifiable net contingent liabilities were Nil as at 30 June 2016 (2015: Nil).

#### Unquantifiable contingencies

The Corporation has no unquantifiable contingencies as at 30 June 2016 (2015: Nil).

#### Accounting Policy

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but form part of the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

### 5.2. Financial instruments

#### 5.2A Categories of financial instruments

	Notes	2016 \$'000	2015 \$'000
<b>Financial assets</b>			
<b>Held-to-maturity investments</b>			
Term deposits	2.1C	<b>15,534</b>	15,934
<b>Held-to-maturity investments</b>		<b>15,534</b>	15,934
<b>Loans and receivables</b>			
Cash and cash equivalents	2.1A	<b>16,814</b>	13,943
Trade and other receivables	2.1B	<b>21,123</b>	19,188
<b>Total loans and receivables</b>		<b>37,937</b>	33,131
<b>Total financial assets</b>		<b>53,471</b>	49,065
<b>Financial liabilities</b>			
<b>Financial liabilities measured at amortised cost</b>			
Finance lease	2.3C	<b>226</b>	394
Suppliers – trade creditors	2.3A	<b>28,247</b>	26,982
Payable to Government	2.3B	<b>3,151</b>	3,151
Other payables (salaries and superannuation)	2.3B	<b>2,587</b>	5,096
<b>Total financial liabilities measured at amortised cost</b>		<b>34,211</b>	35,623
<b>Total financial liabilities</b>		<b>34,211</b>	35,623

The Corporation's investments are held to maturity, and are not held for sale. No change in fair value has been recognised in the Statement of Comprehensive Income. No financial asset was pledged, nor held as collateral, in 2016 (2015: Nil).

The Corporation has established financial risk management policies to identify and analyse the risks faced by the Corporation in maximising its return on investments. There has been no change in the policies from the previous period.

# Notes to the Financial Statements (continued)

## 5. Managing uncertainties (continued)

### 5.2. Financial instruments (continued)

#### 5.2A Categories of financial instruments (continued)

##### Accounting Policy

###### *Financial assets*

The Corporation classifies its financial assets in the following categories:

- a) financial assets at fair value through profit or loss;
- b) held-to-maturity investments;
- c) available-for-sale financial assets; and
- d) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

###### *Effective interest method*

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

###### *Financial assets at fair value through profit or loss*

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- a) have been acquired principally for the purpose of selling in the near future;
- b) are derivatives that are not designated and effective as a hedging instrument; or
- c) are parts of an identified portfolio of financial instruments that the entity manages together and has a recent actual pattern of short-term profit-taking.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

###### *Available-for-sale financial assets*

Available-for-sale financial assets are non-derivatives that are either designated in this category or not classified in any of the other categories.

Available-for-sale financial assets are recorded at fair value. Gains and losses arising from changes in fair value are recognised directly in reserves (equity) with the exception of impairment losses. Interest is calculated using the effective interest method and foreign exchange gains and losses on monetary assets are recognised directly in profit or loss. Where the asset is disposed of or is determined to be impaired, part (or all) of the cumulative gain or loss previously recognised in the reserve is included in surplus and deficit for the period.

###### *Held-to-maturity investments*

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the Corporation has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

The Corporation has a series of investments with banks and other financial institutions for funds not immediately required for operational expenditure. They are held-to-maturity investments (term deposits) which are measured at amortised cost using the effective interest method.

###### *Impairment of financial assets*

Financial assets are assessed for impairment at the end of each reporting period.

*Financial assets held at amortised cost* – if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

*Available for sale financial assets* – if there is objective evidence that an impairment loss on an available-for-sale financial asset has been incurred, the amount of the difference between its cost, less principal repayments and amortisation, and its current fair value, less any impairment loss previously recognised in expenses, is transferred from equity to the Statement of Comprehensive Income.

*Financial assets held at cost* – if there is objective evidence that an impairment loss has been incurred, the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

#### *Financial liabilities*

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

#### *Financial liabilities at fair value through profit or loss*

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

#### *Other financial liabilities*

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

### **5.2B Net gains or losses on financial assets**

	Notes	2016 \$'000	2015 \$'000
<b>Held-to-maturity investments</b>			
Interest revenue	1.2B	<b>3,388</b>	3,698
<b>Net gains on held-to-maturity investments</b>		<b>3,388</b>	3,698
<b>Loans and receivables</b>			
Exchange gains		<b>39</b>	108
<b>Net gains on loans and receivables</b>		<b>39</b>	108
<b>Net gains on financial assets</b>		<b>3,427</b>	3,806

There were no other gains or losses arising from financial assets other than interest revenue and exchange rate gains or losses.

### **5.2C Net gains or losses on financial liabilities**

#### **Financial liabilities measured at amortised cost**

Interest expense	1.1C	<b>(66)</b>	(140)
Exchange gains/(losses)		<b>13</b>	(289)
<b>Net losses on financial liabilities measured at amortised cost</b>		<b>(53)</b>	(429)
<b>Net losses on financial liabilities</b>		<b>(53)</b>	(429)

There were no other gains or losses arising from financial liabilities other than interest paid and exchange rate gains or losses.

# Notes to the Financial Statements (continued)

## 5. Managing uncertainties (continued)

### 5.2. Financial instruments (continued)

#### 5.2D Fair values of financial instruments

The carrying amounts of the Corporation's financial assets and liabilities are equal to their fair value.

#### 5.2E Credit risk

The Corporation's maximum exposure to credit risk at reporting date is the carrying amount of receivables for goods and services and its investments (term deposits) with various banks, as reported in the Statement of Financial Position.

Credit terms for receivables for goods and services are net 45 days for television advertising debtors and 30 days for other debtors. The Corporation has adopted a policy of rating the creditworthiness of entities before transacting with them, using information supplied by independent rating agencies where available or appropriate.

Trade receivables for the Corporation consist mainly of accredited advertising agencies and clients spread across diverse industries and geographical areas.

	Notes	2016 \$'000	2015 \$'000
<b>Maximum exposure to credit risk (excluding any collateral or credit enhancements)</b>			
<b>Financial assets carried at amount not best representing maximum exposure to credit risk</b>			
Receivables for goods and services (net)	2.1B	<b>21,123</b>	19,188
<b>Total financial assets carried at amount not best representing maximum exposure to credit risk</b>		<b>21,123</b>	19,188
<b>Financial assets carried at amount not best representing maximum exposure to credit risk</b>			
Trade and other receivables	2.1B	<b>21,123</b>	19,188
Investments	2.1C	<b>15,534</b>	15,934
<b>Total financial assets carried at amount not best representing maximum exposure to credit risk</b>		<b>36,657</b>	35,122

In relation to the Corporation's gross credit risk and the financial effect in respect of the amount that best represents the maximum exposure to credit risk the following collateral is held.

**Credit quality of financial assets not past due or individually determined as impaired**

	Notes	Not past due nor impaired 2016 \$'000	Not past due nor impaired 2015 \$'000	Past due or impaired 2016 \$'000	Past due or impaired 2015 \$'000
Receivables for goods and services (gross)	2.1B	20,054	17,143	1,131	2,093
Investments	2.1C	15,534	15,934	–	–
<b>Total</b>		<b>35,588</b>	<b>33,077</b>	<b>1,131</b>	<b>2,093</b>

**Ageing of financial assets that were past due but not impaired for 2015-2016**

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	Total \$'000
<b>Receivables for goods and services (net) 2016</b>	<b>674</b>	<b>310</b>	<b>34</b>	<b>51</b>	<b>1,069</b>
Receivables for goods and services (net) 2015	1,367	362	97	219	2,045

An impairment allowance for doubtful debts is made for receivables assessed individually as impaired.

**5.2F Liquidity risk**

Liquidity risk is the risk that the Corporation will encounter difficulty in meeting obligations associated with financial liabilities.

The Corporation is an appropriated entity, which also relies on the sale of goods and services (mainly advertising and Pay TV subscription fees) to fund its operations.

To manage its liquidity risk, the Corporation continuously monitors actual cash flows against forecast, reviewing and matching the maturity profiles of financial assets and liabilities, and reforecasting revenues from independent sources (mainly advertising and Pay TV subscription fees).

The following table for the Corporation illustrates the Corporation's exposure to credit risk.

# Notes to the Financial Statements (continued)

## 5. Managing uncertainties (continued)

### 5.2. Financial instruments (continued)

#### 5.2F Liquidity risk (continued)

##### Maturities for non-derivative financial liabilities 2016

	Notes	Within 1 year \$'000	1 to 2 years \$'000	2 to 5 years \$'000	Total \$'000
Finance lease liabilities	2.3C	179	47	–	<b>226</b>
Suppliers (trade creditors)	2.3A	28,247	–	–	<b>28,247</b>
Payable to Government	2.3B	3,151	–	–	<b>3,151</b>
Other payables (salaries and super)	2.3B	2,587	–	–	<b>2,587</b>
<b>Total</b>		<b>34,164</b>	<b>47</b>	<b>–</b>	<b>34,211</b>

##### Maturities for non-derivative financial liabilities 2015

		Within 1 year \$'000	1 to 2 years \$'000	2 to 5 years \$'000	Total \$'000
Finance lease liabilities	2.3C	169	179	46	394
Suppliers (trade creditors)	2.3A	29,118	–	–	29,118
Payable to Government	2.3B	3,151	–	–	3,151
Other payables (salaries and super)	2.3B	5,096	–	–	5,096
<b>Total</b>		<b>37,534</b>	<b>179</b>	<b>46</b>	<b>37,759</b>

#### 5.2G Market risk

##### Currency risk

Currency risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates. The Corporation is exposed to foreign currency risk through undertaking certain transactions denominated in foreign currency and is limited to some major sports events where contracts are entered into in foreign currencies. The majority of contracts, however, including overseas program purchases, are entered into in Australian dollars.

The risk variable, 10.5% (2015: 10.9%), used in the sensitivity analysis was obtained from the “Standard Parameters for use in Financial statements” issued by the Department of Finance.

##### Interest rate risk

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Corporation is exposed to interest rate risk primarily from its investments in term deposits. The Corporation’s investments have Standard & Poor’s credit ratings of A- or higher. Interest rate risks are managed by maintaining an appropriate mix between fixed and floating rates, with various banks, for the Corporation’s investments.

The risk variable of 0.3% (2015: 0.4%) used in the sensitivity analysis was obtained from the “Standard Parameters for use in Financial statements” issued by the Department of Finance.

Interest rate and foreign currency sensitivity analysis is provided in the following table.

**Sensitivity analysis of the risk that the entity is exposed to for 2015-16**

	Notes	Risk variable	Change in risk variable %	Effect on net cost of services \$'000	Effect on equity \$'000
<b>Currency risk (mainly in Swiss CHF, American USD and European EUR)</b>					
	(i)				
Increase		Exposed currency	+10.5%	7,529	(7,529)
Decrease		Exposed currency	-10.5%	(7,529)	7,529
<b>Interest rate risk – operational investments</b>					
Increase		Interest	+0.3%	97	(97)
Decrease		Interest	-0.3%	(97)	97

**Sensitivity analysis of the risk that the entity is exposed to for 2014-15**

	Notes	Risk variable	Change in risk variable %	Effect on net cost of services \$'000	Effect on equity \$'000
<b>Currency risk (mainly in Swiss CHF, American USD and European EUR)</b>					
	(i)				
Increase		Exposed currency	+10.9%	8,448	(8,448)
Decrease		Exposed currency	-10.9%	(8,448)	8,448
<b>Interest rate risk – operational investments</b>					
Increase		Interest	+0.4%	120	(120)
Decrease		Interest	-0.4%	(120)	120

- (i) Foreign currency gains and losses are recognised in profit or loss at the time the transaction is paid.

### 5.3. Fair value measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the Statement of Financial Position do not apply the fair value hierarchy.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the Corporation can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

# Notes to the Financial Statements (continued)

## 5. Managing uncertainties (continued)

### 5.3. Fair value measurement (continued)

As at 30 June 2016, the Corporation held investments (held-to-maturity) for which fair values have been calculated, and disclosed in this note (as level 2 financial instruments). The fair values of the held-to-maturity investments are calculated on the basis of discounted cash flows using current interest rates (at 30 June 2016) for investments and liabilities with similar market and credit risk profiles. The fair values of cash, receivables for goods and services, and trade creditors approximate their carrying amounts.

No change in fair value disclosed in this note has been, nor is required to be, recognised in profit and loss. They are held to maturity, and are not held for sale. There are no unrecognised financial assets or liabilities.

#### **Accounting Policy**

Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

The Corporation deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period in line with *AASB 13 Fair Value Measurement*.

### 5.3A Fair value measurement

	Fair value measurements at the end of reporting period <sup>1</sup>			Valuation technique(s) and Inputs Used			
	2016 \$'000	2015 \$'000	Category (Level 1, 2 or 3) <sup>4</sup>	Valuation technique(s) <sup>2</sup>	Inputs used	Range (weighted average)	Sensitivity of the fair value measurement to changes in unobservable inputs
<b>Financial assets</b>							
Cash and cash equivalents	<b>16,814</b>	13,943	Level 1				
Trade and receivables	<b>21,123</b>	19,188	Level 2				
Total financial assets	<b>37,937</b>	33,131					
<b>Non-financial assets<sup>3</sup></b>							
Land (Craigieburn)	<b>6,590</b>	6,590	Level 2	Market approach	Price per hectare	\$1,000,000-\$1,200,000 (\$1,150,000)	
Land (Sydney)	<b>26,000</b>	26,000	Level 3	Market approach	Price per square metre	\$1,100-\$1,350 (\$1,300)	A significant increase/ (decrease) in the price per square metre would result in a significantly higher/(lower) fair value measurement
Buildings on freehold land	<b>35,848</b>	37,172	Level 3	Income approach	Rental price per square metre	\$220-\$250 (\$245)	A significant increase/ (decrease) in the rental price per square metre would result in a significantly higher/(lower) fair value measurement
				Capitalisation rate		7.80%-8.50% (8.05%) per annum	A significant increase/ (decrease) in the capitalisation rate would result in a significantly lower/(higher) fair value measurement
Leasehold improvements	<b>1,171</b>	1,877	Level 3	Depreciated replacement cost (DRC)	Replacement cost new (price per square metre)		
					Consumed economic benefit/ obsolescence of asset	10% per annum	A significant increase/ (decrease) in the lease term associated with the assets would result in a significantly higher/(lower) fair value measurement.

# Notes to the Financial Statements (continued)

## 5. Managing uncertainties (continued)

### 5.3. Fair value measurement (continued)

#### 5.3A Fair value measurement (continued)

	Fair value measurements at the end of reporting period <sup>1</sup>			Valuation technique(s) and Inputs Used				Sensitivity of the fair value measurement to changes in unobservable inputs
	2016 \$'000	2015 \$'000	Category (Level 1, 2 or 3) <sup>4</sup>	Valuation technique(s) <sup>2</sup>	Inputs used	Range (weighted average)		
Other plant and equipment	<b>3,584</b>	5,391	Level 2	Market approach	Adjusted market transactions			
Other plant and equipment	<b>574</b>	679	Level 3	Market approach	Adjusted market transactions	(15.0%)-10.0%		A significant increase/(decrease) in the transaction price would result in a significantly higher/(lower) fair value measurement
Other plant and equipment	<b>19,007</b>	20,982	Level 3	Depreciated replacement cost (DRC)	Replacement cost new  Consumed economic benefit/obsolescence of asset	  5.0%-20.0% (11.4%) per annum		A significant increase/(decrease) in this consumed economic benefit/obsolescence of the asset would result in a significantly lower/(higher) fair value measurement.
<b>Total non-financial assets</b>	<b>92,774</b>	98,691						
<b>Total fair value measurements of assets in the Statement of Financial Position</b>	<b>130,711</b>	131,822						
<b>Assets not measured at fair value in the Statement of Financial Position</b>								
Investment	<b>15,534</b>	15,934	Level 2	Market approach	Interest rate	2.5%-3.5%		

	Fair value measurements at the end of reporting period <sup>1</sup>			Valuation technique(s) and Inputs Used			
	2016 \$'000	2015 \$'000	Category (Level 1, 2 or 3) <sup>4</sup>	Valuation technique(s) <sup>2</sup>	Inputs used	Range (weighted average)	Sensitivity of the fair value measurement to changes in unobservable inputs
<b>Financial liabilities</b>							
Finance lease liabilities	<b>226</b>	394	Level 2	Market approach	Interest rate	5.9%	
Suppliers – trade creditors	<b>28,247</b>	26,982	Level 2	Market approach	Interest rate	2.66%	
Payable to Government	<b>3,151</b>	3,151	Level 2	Market approach	Interest rate	2.66%	
Other payables (salaries and superannuation)	<b>2,587</b>	5,096	Level 2	Market approach	Interest rate	2.66%	
<b>Total financial liabilities</b>	<b>34,211</b>	35,623					
<b>Total fair value measurements of liabilities in the Statement of Financial Position</b>	<b>34,211</b>	35,623					
<b>Liabilities not measured at fair value in the Statement of Financial Position</b>	–	–					

# Notes to the Financial Statements (continued)

## 5. Managing uncertainties (continued)

### 5.3. Fair value measurement (continued)

#### 5.3A Fair value measurement (continued)

##### Notes:

1. The Corporation did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2016.
2. There have been no changes to the valuation techniques for assets in the property, plant and equipment class. In instances where sufficient observable inputs, such as market transactions of similar assets, were (not) identified in this financial year, the valuation technique was changed from a Depreciated Replacement Cost (DRC) (Market) approach to a Market (DRC) approach.
3. Fair value measurements – highest and best use differs from current use for non-financial assets (NFAs).

The existing use of the Corporation's land holding in Craigieburn as a transmission site is not considered to be equivalent to its highest and best use. However its fair value measurement has been assessed at the asset's highest and best use for residential purposes.

4. Recurring and non-recurring Level 3 fair value measurements – valuation processes.

The Corporation tests the procedures of the valuation model as an internal management review at least once every 12 months (with a formal revaluation undertaken once every three years). If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation.

Significant Level 3 inputs utilised by the Corporation are derived and evaluated as follows:

##### Land and Buildings

##### Land – Price per square metre/per hectare

The Artarmon and Craigieburn land assets have been measured using the market approach by reference to similar transactions within the surrounding locality. The adopted price per square metre has been determined based on professional judgement regarding the comparability of transactions to the subject asset. The existing use of the property at Artarmon is currently considered to be its highest and best use.

The land asset at Craigieburn is not currently used at its highest and best use. The Corporation valued the land at its highest and best use (i.e. an en-globo residential subdivision) as at 30 June 2014. The asset is subject to an encumbrance (lease) until 2023, which is a restriction that would pass to a market participant. The fair value measurement has therefore considered this restriction by subtracting the present value of the lease rent and estimated relocation costs of the lessee as at the reporting date.

##### Buildings – Market Rental and Capitalisation Rate

The income capitalisation approach has been adopted to determine the fair value of the buildings asset class. Under the income capitalisation approach the net market rental is capitalised at an appropriate yield as determined from comparable sales transactions. The analysis and selection of an appropriate market rental and yield from evidence with varying degrees of comparability to the subject property is determined based on professional judgement.

##### Property, Plant and Equipment – Consumed economic benefit/Obsolescence of asset

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the cost DRC approach. Under the DRC approach the estimated cost to replace the asset is calculated and then adjusted to take into account its consumed economic benefit/asset obsolescence (accumulated depreciation). Consumed economic benefit/asset obsolescence has been determined based on professional judgement regarding physical, economic and external obsolescence factors relevant to the asset under consideration.

The weighted average is determined by assessing the fair value measurement as a proportion of the total fair value for the class against the total useful life of each asset.

##### Recurring fair value measurements transferred between Level 1 and Level 2 for assets and liabilities

There have been no transfers between levels of the hierarchy during the year.

	Notes	Non-financial assets							
		Land and buildings		Leasehold improvements		Plant and equipment		Total	
		2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>As at 1 July</b>		<b>63,172</b>	64,500	<b>1,877</b>	2,605	<b>21,661</b>	23,490	<b>86,710</b>	90,595
Accumulated depreciation		<b>(1,324)</b>	(1,328)	<b>(706)</b>	(728)	<b>(5,868)</b>	(6,284)	<b>(7,898)</b>	(8,340)
Purchases		–	–	–	–	<b>4,946</b>	968	<b>4,946</b>	968
Write-offs		–	–	–	–	<b>(1,158)</b>	–	<b>(1,158)</b>	–
Transfers into Level 3	1	–	–	–	–	–	4,096	–	4,096
Transfers out of Level 3	2	–	–	–	–	–	(609)	–	(609)
<b>Total as at 30 June</b>		<b>61,848</b>	63,172	<b>1,171</b>	1,877	<b>19,581</b>	21,661	<b>82,600</b>	86,710
<b>Changes in unrealised gains/(losses) recognised in net cost of services for assets held at the end of the reporting period</b>									
		–	–	–	–	–	–	–	–

1. There have been no transfers of property, plant and equipment asset fair value measurements into level 3 during the year. In 2015, \$0.609m was transferred out of Level 3 due to changes in the valuation technique from a market approach to DRC.
2. There have been no transfers of property, plant and equipment asset fair value measurements out of level 3 during the year. In 2015, \$4.096m was transferred into Level 3 due to changes in the valuation technique from DRC to a market approach. Fair value measurements have been determined without the use of significant unobservable inputs.

## 6. Budgetary reports and explanations of major variances

The following tables provide a comparison between the 2015–16 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2015–16 financial statements. The Budget is not audited.

Variances are considered to be ‘major’ based on the following criteria:

- the variance between budget and actual is greater than 10%; and
- the variance between budget and actual is greater than 2% of the relevant category (Income, Expenses and Equity totals); or
- an item below this threshold but is considered important for the reader’s understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance of the Corporation.

# Notes to the Financial Statements (continued)

## 6. Budgetary reports and explanations of major variances (continued)

### 6.1. Budgetary reports

#### Statement of Comprehensive Income for the year ended 30 June 2016

		Actual	Budget estimate	
			Original <sup>1</sup>	Variance <sup>2</sup>
	Notes	2016 \$'000	2016 \$'000	2016 \$'000
<b>Net cost of services</b>				
<b>Expenses</b>				
Employee benefits	6.2(i)	117,605	120,702	(3,097)
Suppliers	6.2(ii),(v)	198,438	188,303	10,135
Program inventory amortisation	6.2(iii)	55,356	51,534	3,822
Depreciation and amortisation		11,690	12,843	(1,153)
Finance costs		66	66	–
Write-down and impairment of assets		1,614	–	1,614
Foreign exchange of losses		–	–	–
Other expenses		–	–	–
<b>Total expenses</b>		<b>384,769</b>	<b>373,448</b>	<b>11,321</b>
<b>Own-Source Income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	6.2(v)	89,784	81,476	8,308
Interest		3,388	3,428	(40)
Rental income		1,122	1,116	6
Royalties		2,754	4,073	(1,319)
Other revenue		639	484	155
<b>Total own-source revenue</b>		<b>97,687</b>	<b>90,577</b>	<b>(7,110)</b>
<b>Gains</b>				
Foreign exchange gains		52	–	52
<b>Total gains</b>		<b>52</b>	<b>–</b>	<b>52</b>
<b>Total own-source income</b>		<b>97,739</b>	<b>90,577</b>	<b>7,162</b>
<b>Net cost of services</b>		<b>287,030</b>	<b>282,871</b>	<b>4,159</b>
Revenue from Government	6.2(iv)	287,370	283,270	4,100
<b>Surplus/(Deficit) attributable to the Australian Government</b>		<b>340</b>	<b>399</b>	<b>(59)</b>
<b>Total comprehensive income</b>		<b>340</b>	<b>399</b>	<b>(59)</b>

<sup>1</sup> The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2015-16 PBS).

<sup>2</sup> Between the actual and original budgeted amounts for 2016. Explanations of major variances are provided further below.

**Statement of Financial Position for not-for-profit Reporting Entities as at 30 June 2016**

		Actual	Budget estimate	
			Original <sup>1</sup>	Variance <sup>2</sup>
		2016	2016	2016
	Notes	\$'000	\$'000	\$'000
Assets				
Financial assets				
Cash and cash equivalents		16,814	2,498	14,316
Trade and other receivables	6.2(v)	21,123	16,548	4,575
Other investments	6.2(v),(vi),(viii)	15,534	7,857	7,677
Total financial assets		53,471	26,903	26,568
Non-financial assets				
Land		32,590	32,590	–
Buildings		37,019	37,595	(576)
Property, plant and equipment	6.2(viii)	23,164	30,283	(7,119)
Intangibles		21,360	20,127	1,233
Inventories	6.2(iii)	61,864	79,258	(17,394)
Other non-financial assets	6.2(ix)	29,286	23,103	6,183
Total non-financial assets		205,283	222,956	(17,673)
Total assets		258,754	249,859	8,895
Liabilities				
Payables				
Suppliers	6.2(ii),(vii)	28,247	22,305	5,942
Other payables		7,889	4,515	3,374
Total payables		36,136	26,820	9,316
Interest bearing liabilities				
Leases		226	224	2
Total interest bearing liabilities		226	224	2
Provisions				
Employee provisions	6.2(i)	21,803	22,346	(543)
Other provisions		1,214	1,213	1
Total provisions		23,017	23,559	(542)
Total liabilities		59,379	50,603	8,776
Net assets		199,375	199,256	119
Equity				
Parent entity interest				
Contributed equity		110,403	110,403	–
Reserves		59,342	60,389	(1,047)
Retained surplus/(Accumulated deficit)		29,630	28,464	1,166
Total equity		199,375	199,256	119

<sup>1</sup> The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2015-16 PBS).

<sup>2</sup> Between the actual and original budgeted amounts for 2016. Explanations of major variances are provided further below.

6. Budgetary reports and explanations of major variances (continued)

6.1. Budgetary reports (continued)

Statement of Changes In Equity for not-for-profit reporting entities for the period ended 30 June 2016

	Retained earnings			Asset revaluation surplus			Contributed equity/capital			Total equity		
	Actual	Budget estimate	Variance <sup>2</sup>	Actual	Budget estimate	Variance <sup>2</sup>	Actual	Budget estimate	Variance <sup>2</sup>	Actual	Budget estimate	Variance <sup>2</sup>
	2016 \$'000	2016 \$'000		2016 \$'000	2016 \$'000		2016 \$'000	2016 \$'000		2016 \$'000	2016 \$'000	
<b>Opening balance</b>												
Balance carried forward from previous period	28,090	28,065	25	60,542	60,389	153	110,403	110,403	-	199,035	198,857	178
<b>Adjusted opening balance</b>	28,090	28,065	25	60,542	60,389	153	110,403	110,403	-	199,035	198,857	178
<b>Comprehensive income</b>												
Surplus for the period	340	399	(59)	-	-	-	-	-	-	340	399	(59)
<b>Total comprehensive income attributable to Australian Government</b>	340	399	(59)	-	-	-	-	-	-	340	399	(59)
<b>Transactions with owners</b>												
<b>Distributions to owners</b>												
Returns of capital	-	-	-	-	-	-	-	-	-	-	-	-
<b>Total transactions with owners</b>	-	-	-	-	-	-	-	-	-	-	-	-
<b>Transfers between equity components</b>												
Transfer of revaluation gain in relation to asset disposed during the year	1,200	-	1,200	(1,200)	-	(1,200)	-	-	-	-	-	-
<b>Total transfers between equity components</b>	1,200	-	1,200	(1,200)	-	(1,200)	-	-	-	-	-	-
<b>Closing balance as at 30 June 2016</b>	29,630	28,464	1,166	59,342	60,389	(1,047)	110,403	110,403	-	199,375	199,256	119

# **Cash Flow Statement for not-for-profit Reporting Entities for the period ended 30 June 2016**

		Actual	Budget estimate	
			Original <sup>1</sup>	Variance <sup>2</sup>
		2016	2016	2016
Notes		\$'000	\$'000	\$'000
Operating activities				
Cash received				
Appropriations				
	6.2(iv)	287,370	283,270	4,100
	6.2(v)	94,926	87,107	7,819
		3,345	3,428	(83)
		11,901	10,500	1,401
Total cash received		397,542	384,305	13,237
Cash used				
	6.2(i)	(122,242)	(125,621)	3,379
	6.2(ii)	(262,905)	(253,156)	(9,749)
		(19)	(18)	(1)
		–	–	–
Total cash used		(385,166)	(378,795)	(6,371)
Net cash from/(used by) operating activities		12,376	5,510	6,866
Investing activities				
Cash received				
	6.2(v),(vi)	186,071	160,000	26,071
Total cash received		186,071	160,000	26,071
Cash used				
		(9,783)	(8,867)	(916)
	6.2(v), (vi)	(185,626)	(159,000)	(26,626)
Total cash used		(195,409)	(167,867)	(27,542)
Net cash from/(used by) investing activities		(9,338)	(7,867)	(1,471)

# Notes to the Financial Statements (continued)

## 6. Budgetary reports and explanations of major variances (continued)

### 6.1. Budgetary reports (continued)

#### Cash Flow Statement for not-for-profit Reporting Entities for the period ended 30 June 2016 (continued)

	Actual	Budget estimate	
		Original <sup>1</sup>	Variance <sup>2</sup>
Notes	2016 \$'000	2016 \$'000	2016 \$'000
<b>Financing activities</b>			
<b>Cash received</b>			
Proceeds from borrowings	-	-	-
<b>Total cash received</b>	-	-	-
<b>Cash used</b>			
Repayment of borrowings	-	-	-
Other – Return of capital (Contributed equity)	-	-	-
Finance lease payments	(167)	(170)	3
<b>Total cash used</b>	(167)	(170)	3
<b>Net cash from/(used by) financing activities</b>	(167)	(170)	3
<b>Net increase/(decrease) in cash held</b>	2,871	(2,527)	5,398
Cash and cash equivalents at the beginning of the reporting period	13,943	5,025	8,918
<b>Cash and cash equivalents at the end of the reporting period</b>	16,814	2,498	14,316

<sup>1</sup> The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2015-16 PBS).

<sup>2</sup> Between the actual and original budgeted amounts for 2016. Explanations of major variances are provided further below.

## 6.2. Major budget variances for 2016

Explanations of major variances	Affected line items (and statement)
<b>(i) Employee benefits and provisions</b> The employees expenditure was lower than budgeted largely due to a delay in finalising a new Enterprise Agreement for staff.	Employee benefits expense (Statement of Comprehensive Income); Employee provisions (Statement of Financial Position); Operating cash used – employees (Cash Flow Statement).
<b>(ii) Suppliers</b> Suppliers expenditure has increased in line with increased investment in content and associated costs. This expenditure is in line with the revised content strategy.	Suppliers expense (Statement of Comprehensive Income); Suppliers payable (Statement of Financial Position); Operating cash used – Suppliers (Cash Flow Statement).
<b>(iii) Program Inventory and amortisation</b> Inventory comprises of purchased program rights and commissioned content. The acquisition and respective amortisation pattern varied compared to original budget to reflect audience profiles and program utilisation. Refer to accounting policy in Note 2.2B.	Inventories (Statement of Financial Position); Program Inventory amortisation (Statement of Comprehensive Income).
<b>(iv) Revenue from Government</b> SBS received \$4.1 million of additional estimates to replace revenue that could not be raised as legislation to allow the SBS further advertising flexibility was not passed by the Parliament.	Revenue from Government (Statement of Comprehensive Income); Operating cash received – Receipts from Government (Cash Flow Statement); Operating cash used – Suppliers (Cash Flow Statement).
<b>(v) Sale of goods and rendering of services</b> Advertising sales were higher than budgeted largely due to the commencement of the new Food Channel in November 2015.	Sale of goods and rendering of services (Statement of Comprehensive Income); Sale of goods and rendering of services (Cash Flow Statement); Suppliers expense (Statement of Comprehensive Income); Trade and other receivables (Statement of Financial Position); Investing cash received – Investments (Cash Flow Statement); Investing cash used – Investments (Cash Flow Statement); Other investments (Statement of Financial Position).
<b>(vi) Investing Activities</b> To maximise operating cash flow, funds were placed on short term deposits and rolled-over as and when required to meet operating cash requirements. These funds are actively managed to optimise investment returns.	Investing Activities: cash received – Investments (Cash Flow Statement); cash used – Investments (Cash Flow Statement); Other investments (Statement of Financial Position).
<b>(vii) Payables</b> Increased liability for suppliers payables related to the timing of expenditure.	Suppliers payable (Statement of Financial Position).
<b>(viii) Property, Plant and Equipment</b> The timing of some capital expenditure has been delayed to 2016-17 in accordance with the priorities of the technology plan.	Property, plant and equipment (Statement of Financial Position); Other Investments (Statement of Financial Position).
<b>(ix) Other non-financial assets</b> Increase in this category is largely due to the timing of rights payments.	Other non-financial assets (Statement of Financial Position).

# Notes to the Financial Statements (continued)

## 7. Other information

### 7.1. Reporting of outcomes

	Outcome 1 <sup>1</sup>		Total	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
Expenses	<b>384,769</b>	384,031	<b>384,769</b>	384,031
Own-source income	<b>(97,739)</b>	(98,517)	<b>(97,739)</b>	(98,517)
<b>Net cost/(contribution) of outcome delivery</b>	<b>287,030</b>	285,514	<b>287,030</b>	285,514
<b>Assets</b>	<b>258,754</b>	259,301	<b>258,754</b>	259,301
<b>Liabilities</b>	<b>59,379</b>	60,266	<b>59,379</b>	60,266

<sup>1</sup> The Corporation is structured to meet one outcome: Provide multilingual, multicultural and Indigenous radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's diverse society.

# Appendices

Appendix 1	Multilingual Programming
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# Appendix 1

## Multilingual Programming

### Summary

	SBS Television <sup>1</sup>			SBS Radio <sup>2</sup>	
	SBS	SBS 2	NITV	Food Network	
Languages <sup>3</sup>	46	54	42	8	74
LOTE	3167 (36%)	5236 (59%)	326 (4%)	50 (1%)	301
English	5461 (63%)	3644 (41%)	8109 (96%)	4923 (99%)	6.5
No Dialogue	77 (.8%)	2 (0.02%)	–	–	–

1. 24 hour schedule.
2. See appendices 7-8. Does not include NRN.
3. SBS Television – number for which more than one hour of programming was broadcast (see Appendix 3); SBS Radio – number of language programs (see appendix 7).

### SBS Television

	2014-2015		2015-2016	
	Hrs	%	Hrs	%
<b>SBS (24 Hours)</b>				
LOTE	3926	45	3167	36
English	4754	55	5461	63
No Dialogue	33	0	77	.8
<b>Total</b>	<b>8714</b>	<b>100</b>	<b>8705</b>	<b>100</b>
<b>SBS 2 (24 Hours)</b>				
LOTE	5235	60	5236	59
English	3517	40	3644	41
No Dialogue	2	.02	2	.02
<b>Total</b>	<b>8754</b>	<b>100</b>	<b>8882</b>	<b>100</b>
<b>NITV (24 Hours)</b>				
LOTE	288	4	326	4
English	8101	96	8109	96
No Dialogue	–	–	–	–
<b>Total</b>	<b>8389</b>	<b>100</b>	<b>8437</b>	<b>100</b>
<b>Food Network (24 Hours)</b>				
LOTE			50	1
English			4923	99
No Dialogue			–	–
<b>Total</b>			<b>4973</b>	<b>100</b>

### SBS Radio

Analogue and Digital Networks <sup>1</sup>										
	SBS Radio 1		SBS Radio 2		SBS Radio 3		SBS Arabic24		NRN	
	Hrs	%	Hrs	%	Hrs	%	Hrs	%	Hrs	%
LOTE (Hrs)	106	95	119	100	20	95	56	100	113	97
English	5.5	5	–	–	1	5	–	–	3.5	3
Total	111.5	100	119	100	21	100	56	100	116.5	100

1. See Appendices 7-8. SBS Radio also broadcasts three digital only music channels (SBS Chill; SBS PopAsia; SBS PopDes) and special event radio.

# Appendix 2

## SBS Television: Broadcast hours<sup>1</sup> by Genre, Run<sup>2</sup> and Source

SBS

SBS – 24 Hrs										
Genre	Local				Imported				Total	
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Comedy	3:00	11:05	14:05	0.79	11:50	13:30	25:20	0.37	39:25	0.45
Drama	4:00	18:55	22:55	1.28	193:45	256:29	450:14	6.51	473:09	5.43
Entertainment <sup>3</sup>	9:40	179:00	188:40	10.56	31:35	125:05	156:40	2.26	345:20	3.97
Factual	41:15	97:10	138:25	7.75	642:00	1112:56	1754:56	25.36	1893:21	21.74
Film	13:45	11:25	25:10	1.41	302:20	569:50	872:10	12.60	897:20	10.31
Food	67:55	214:31	282:26	15.81	66:05	100:40	166:45	2.41	449:11	5.16
News/Current Affairs	547:50	169:41	717:31	40.16	3092:45	0:00	3092:46	44.69	3810:17	43.76
Short Films/Fillers	8:35	14:00	22:35	1.26	8:30	23:10	31:40	0.46	54:15	0.62
Sport <sup>4</sup>	345:20	15:00	360:20	20.17	365:20	4:42	370:02	5.35	730:22	8.39
Other <sup>5</sup>	12:35	2:00	14:35	0.82	0:00	0:00	0:00	0.00	14:35	0.17
Total	1053:55	732:47	1786:42	100	4714:10	2206:22	6920:33	100	8707:15	100

SBS – 6pm-midnight										
Genre	Local				Imported				Total	
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Comedy	3:00	0:00	3:00	0.31	0:00	0:00	0:00	0.00	3:00	0.12
Drama	4:00	6:50	10:50	1.12	173:35	60:35	234:10	15.61	245:00	9.92
Entertainment <sup>3</sup>	6:00	26:55	32:55	3.40	5:20	24:05	29:25	1.96	62:20	2.52
Factual	30:25	51:40	82:05	8.47	511:10	196:40	707:50	47.18	789:55	31.98
Film	12:20	9:45	22:05	2.28	172:55	180:45	353:40	23.57	375:45	15.21
Food	65:15	74:45	140:00	14.44	60:35	25:00	85:35	5.70	225:35	9.13
News/Current Affairs	546:50	13:20	560:10	57.78	0:00	0:00	0:00	0.00	560:10	22.68
Short Films/Fillers	0:00	0:00	0:00	0.00	0:00	0:25	0:25	0.03	0:25	0.02
Sport <sup>4</sup>	107:50	0:00	107:50	11.12	89:15	0:00	89:15	5.95	197:05	7.98
Other <sup>5</sup>	10:35	0:00	10:35	1.09	0:00	0:00	0:00	0.00	10:35	0.43
Total	786:15	183:15	969:30	100	1012:50	487:30	1500:20	100	2469:50	100

## Appendix 2

### SBS Television: Broadcast hours<sup>1</sup> by Genre, Run<sup>2</sup> and Source (continued)

#### SBS 2

SBS 2 – 24 Hrs										
Genre	First Run	Local				Imported			Total	
		Repeat	Total	%		Repeat	Total	%	Total	%
Comedy	14:20	19:20	33:40	4.27	115:50	197:00	312:50	3.95	346:30	3.98
Drama	2:20	0:00	2:20	0.30	211:10	354:50	566:00	7.14	568:20	6.52
Entertainment <sup>3</sup>	99:21	91:45	191:06	24.23	390:43	679:20	1070:03	13.50	1261:10	14.47
Factual	11:45	25:00	36:45	4.66	310:45	411:00	721:45	9.11	758:30	8.71
Film	13:00	5:30	18:30	2.35	356:45	674:10	1030:55	13.01	1049:25	12.04
Food	0:00	0:00	0:00	0.00	1:55	10:20	12:15	0.15	12:15	0.14
News/Current Affairs	97:30	165:55	263:25	33.40	4066:19	0:00	4066:19	51.31	4329:44	49.69
Short Films/Fillers	1:40	6:40	8:20	1.06	0:35	17:30	18:05	0.23	26:25	0.30
Sport <sup>4</sup>	113:05	117:45	230:50	29.27	125:12	0:55	126:07	1.59	356:57	4.10
Other <sup>5</sup>	3:45	0:00	3:45	0.48	0:00	0:00	0:00	0.00	3:45	0.04
<b>Total</b>	<b>356:46</b>	<b>431:55</b>	<b>788:41</b>	<b>100</b>	<b>5579:15</b>	<b>2345:05</b>	<b>7924:20</b>	<b>100</b>	<b>8713:01</b>	<b>100</b>

#### SBS 2 – 6pm-midnight

Genre	First Run	Local				Imported			Total	
		Repeat	Total	%		Repeat	Total	%	Total	%
Comedy	10:00	12:15	22:15	7.24	107:35	109:00	216:35	11.42	238:50	10.84
Drama	2:20	0:00	2:20	0.76	112:45	103:00	215:45	11.38	218:05	9.90
Entertainment <sup>3</sup>	8:24	2:55	11:19	3.68	225:35	149:45	375:20	19.80	386:40	17.55
Factual	10:40	20:15	30:55	10.06	279:50	183:40	463:30	24.45	494:25	22.44
Film	11:15	3:45	15:00	4.88	293:20	282:35	575:55	30.38	590:55	26.82
Food	0:00	0:00	0:00	0.00	1:55	0:00	1:55	0.10	1:55	0.09
News/Current Affairs	97:30	24:20	121:50	39.63	0:00	0:00	0:00	0.00	121:50	5.53
Short Films/Fillers	1:00	0:15	1:15	0.41	0:00	0:50	0:50	0.04	2:05	0.09
Sport <sup>4</sup>	96:45	2:00	98:45	32.12	46:00	0:00	46:00	2.43	144:45	6.57
Other <sup>5</sup>	3:45	0:00	3:45	1.22	0:00	0:00	0:00	0.00	3:45	0.17
<b>Total</b>	<b>241:39</b>	<b>65:45</b>	<b>307:24</b>	<b>100</b>	<b>1067:00</b>	<b>828:50</b>	<b>1895:50</b>	<b>100</b>	<b>2203:15</b>	<b>100</b>

#### NITV

NITV – 24 Hrs										
Genre	First Run	Local				Imported			Total	
		Repeat	Total	%		Repeat	Total	%	Total	%
Children's <sup>6</sup>	49:26	1455:15	1504:41	25.07	33:30	750:55	784:25	32.84	2289:06	27.28
Comedy	0:00	14:00	14:00	0.23	17:15	71:25	88:40	3.71	102:40	1.22
Drama	1:30	54:05	55:35	0.93	56:20	133:00	189:20	7.93	244:55	2.92
Entertainment <sup>3</sup>	72:00	1837:00	1909:00	31.80	19:30	22:30	42:00	1.76	1951:00	23.25
Factual	178:32	995:33	1174:06	19.56	157:17	823:00	980:17	41.05	2154:23	25.68
Film	7:40	105:15	112:55	1.88	20:00	122:20	142:20	5.96	255:15	3.04
Food	5:00	98:30	103:30	1.72	12:00	41:32	53:32	2.24	157:02	1.87
News/Current Affairs	128:20	295:15	423:35	7.06	50:00	24:30	74:30	3.12	498:05	5.94
Short Films/Fillers	11:18	25:54	37:13	0.62	0:00	5:45	5:45	0.24	42:58	0.51
Sport <sup>4</sup>	323:50	329:49	653:39	10.89	0:00	27:30	27:30	1.15	681:09	8.12
Other <sup>5</sup>	2:00	12:00	14:00	0.23	0:00	0:00	0:00	0.00	14:00	0.17
<b>Total</b>	<b>779:37</b>	<b>5222:38</b>	<b>6002:15</b>	<b>100</b>	<b>365:52</b>	<b>2022:27</b>	<b>2388:19</b>	<b>100</b>	<b>8390:34</b>	<b>100</b>

## NITV (continued)

### NITV – 6pm-midnight

Genre	Local				Imported				Total	
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Children's <sup>6</sup>	5:17	8:06	13:24	1.22	2:00	23:30	25:30	3.62	38:54	1.94
Comedy	0:00	6:00	6:00	0.55	16:15	37:55	54:10	5.96	60:10	3.00
Drama	0:00	10:50	10:50	0.99	56:20	97:15	153:35	16.91	164:25	8.21
Entertainment <sup>3</sup>	48:25	39:25	87:50	8.02	19:30	2:30	22:00	2.42	109:50	5.48
Factual	95:18	361:09	456:27	41.67	108:48	380:10	488:58	53.84	945:25	47.18
Film	7:40	73:15	80:55	7.39	20:00	76:40	96:40	10.64	177:35	8.86
Food	5:00	39:35	44:35	4.07	12:00	17:55	29:55	3.29	74:30	3.72
News/Current Affairs	78:50	160:35	239:25	21.85	24:30	2:00	26:30	2.92	265:55	13.27
Short Films/Fillers	7:51	14:53	22:44	2.08	0:00	2:20	2:20	0.26	25:04	1.25
Sport <sup>4</sup>	131:20	0:00	131:20	11.99	0:00	8:30	8:30	0.94	139:50	6.98
Other <sup>5</sup>	2:00	0:00	2:00	0.18	0:00	0:00	0:00	0.00	2:00	0.10
<b>Total</b>	<b>381:42</b>	<b>713:49</b>	<b>1095:31</b>	<b>100</b>	<b>259:23</b>	<b>648:45</b>	<b>908:08</b>	<b>100</b>	<b>2003:39</b>	<b>100</b>

## Food Network

### Food Network – 24 Hrs

Genre: Food Sub Genre	Local				Imported				Total	
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Cooking	15:20	65:20	80:40	37.35	201:30	1098:40	1300:10	27.23	1380:50	27.67
Documentary	0:00	0:00	0:00	0.00	9:05	81:00	90:05	1.89	90:05	1.81
Food Lifestyle	6:30	63:50	70:20	32.56	60:45	328:45	389:30	8.16	459:50	9.21
Reality	0:00	0:00	0:00	0.00	268:45	1790:35	2059:20	43.13	2059:20	41.27
Travel	20:00	45:00	65:00	30.09	92:20	842:55	935:15	19.59	1000:15	20.04
<b>Total</b>	<b>41:50</b>	<b>174:10</b>	<b>216:00</b>	<b>100</b>	<b>632:25</b>	<b>4141:55</b>	<b>4774:20</b>	<b>100</b>	<b>4990:20</b>	<b>100</b>

### Food Network – 6pm-midnight

Genre: Food Sub Genre	Local				Imported				Total	
	First Run	Repeat	Total	%	First Run	Repeat	Total	%	Total	%
Cooking	14:15	7:20	21:35	37.48	79:05	105:05	184:10	16.00	205:45	17.02
Documentary	0:00	0:00	0:00	0.00	7:50	24:50	32:40	2.84	32:40	2.70
Food Lifestyle	6:30	13:00	19:30	33.86	55:35	65:40	121:15	10.53	140:45	11.65
Reality	0:00	0:00	0:00	0.00	178:00	408:00	586:00	50.91	586:00	48.48
Travel	5:00	11:30	16:30	28.65	90:15	136:45	227:00	19.72	243:30	20.15
<b>Total</b>	<b>25:45</b>	<b>31:50</b>	<b>57:35</b>	<b>100</b>	<b>410:45</b>	<b>740:20</b>	<b>1151:05</b>	<b>100</b>	<b>1208:40</b>	<b>100</b>

1. Hours and minutes.

2. First run refers to first run on the channel.

3. Entertainment includes art, entertainment series and special events.

4. Local sport includes SBS coverage of international sports events where SBS has produced and broadcast material in relation to the event, the content is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.

5. Other includes WeatherWatch and Music (from 5am) and WeatherWatch filler used in the event a program (usually WorldWatch news bulletins) cannot be broadcast as scheduled. WeatherWatch overnight is not included.

6. Children's includes education.

## Appendix 3

### SBS Television: Languages broadcast

#### SBS

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Afrikaans	1:05	0.03	0.01
Amharic	1:55	0.06	0.02
Arabic	190:32	6.02	2.19
Armaic	2:20	0.07	0.03
Cantonese	48:02	1.52	0.55
Czech	7:28	0.24	0.09
Danish	84:46	2.68	0.97
Dari	2:45	0.09	0.03
Dutch	18:49	0.59	0.22
Farsi	4:42	0.15	0.05
Filipino	174:40	5.52	2.01
Finnish	9:55	0.31	0.11
Flemish	2:11	0.07	0.03
French	497:38	15.71	5.72
German	266:13	8.41	3.06
Greek	355:13	11.22	4.08
Hebrew	28:04	0.89	0.32
Hindi	18:07	0.57	0.21
Hungarian	6:06	0.19	0.07
Icelandic	2:28	0.08	0.03
Indonesian	3:15	0.10	0.04
Italian	344:22	10.87	3.96
Japanese	189:02	5.97	2.17
Korean	64:25	2.03	0.74
Kurdish	1:43	0.05	0.02
Lao	2:00	0.06	0.02

#### SBS 2

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Arabic	3:25	0.07	0.04
Armenian	18:34	0.35	0.21
Bengali	95:45	1.83	1.08
Bosnian	16:49	0.32	0.19
Cantonese	217:53	4.16	2.45
Catalan	2:59	0.06	0.03
Croatian	197:40	3.78	2.23
Czech	3:11	0.06	0.04
Danish	22:11	0.42	0.25
Dari	1:57	0.04	0.02
Dutch	216:47	4.14	2.44
Estonian	1:20	0.03	0.02
Farsi	3:42	0.07	0.04
Finnish	5:30	0.11	0.06
Flemish	3:04	0.06	0.03
French	257:08	4.91	2.90
German	83:36	1.60	0.94
Greek	50:58	0.97	0.57
Hebrew	13:33	0.26	0.15
Hindi	301:23	5.76	3.39
Hungarian	26:56	0.51	0.30
Icelandic	1:57	0.04	0.02
Indonesian	241:07	4.61	2.71

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Mandarin	68:55	2.18	0.79
Maya	2:30	0.08	0.03
Norwegian	21:59	0.69	0.25
Pashto	1:05	0.03	0.01
Polish	6:05	0.19	0.07
Portuguese	21:57	0.69	0.25
Punjabi	1:01	0.03	0.01
Romanian	3:08	0.10	0.04
Russian	13:23	0.42	0.15
Sepedi	1:53	0.06	0.02
Serbian	2:50	0.09	0.03
Slovak	1:44	0.06	0.02
Spanish	432:54	13.67	4.97
Swahili	1:14	0.04	0.01
Swedish	49:34	1.57	0.57
Tagalog	1:29	0.05	0.02
Thai	8:17	0.26	0.10
Turkish	181:39	5.74	2.09
Vietnamese	2:04	0.07	0.02
Zulu	1:25	0.04	0.02
LOTE < 1 Hr	13:42	0.43	0.16
<b>Total LOTE<sup>2</sup></b>	<b>3166:54</b>		<b>36.38</b>
<b>Total English</b>	<b>5461:21</b>		<b>62.74</b>
<b>Total No Dialogue</b>	<b>76:44</b>		<b>0.88</b>
<b>Total</b>	<b>8705:01</b>		<b>100.00</b>

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Italian	48:34	0.93	0.55
Jamaican English	1:55	0.04	0.02
Japanese	476:11	9.09	5.36
Kazakh	1:03	0.02	0.01
Korean	229:32	4.38	2.58
Lao	1:50	0.04	0.02
Lingala	2:48	0.05	0.03
Macedonian	182:34	3.49	2.06
Maltese	50:28	0.96	0.57
Mandarin	591:39	11.30	6.66
Maori	1:06	0.02	0.01
Nepali	18:30	0.35	0.21
Norwegian	13:46	0.26	0.16
Polish	176:14	3.37	1.98
Portuguese	269:07	5.14	3.03
Punjabi	132:18	2.53	1.49
Romanian	23:38	0.45	0.27
Russian	187:41	3.58	2.11
Serbian	216:37	4.14	2.44
Sinhalese	90:00	1.72	1.01
Somali	19:30	0.37	0.22
Spanish	214:36	4.10	2.42
Swedish	53:50	1.03	0.61

## SBS 2 (continued)

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Tagalog	2:05	0.04	0.02
Taiwanese	44:32	0.85	0.50
Tamil	96:00	1.83	1.08
Thai	98:31	1.88	1.11
Turkish	1:59	0.04	0.02
Ukrainian	49:10	0.94	0.55
Urdu	143:07	2.73	1.61

## NITV

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Acholi	1:12	0.37	0.01
Afrikaans	1:33	0.47	0.02
Arrernte	7:47	2.38	0.09
Chukchi	3:00	0.92	0.04
Cree	1:24	0.43	0.02
Djambarrpuyngu	4:17	1.31	0.05
Djinba	14:40	4.49	0.17
Dutch	1:20	0.41	0.02
Enga	7:00	2.14	0.08
Farsi	3:02	0.93	0.04
Finnish	1:48	0.56	0.02
French	7:03	2.16	0.08
German	1:07	0.34	0.01
Gujarati	2:15	0.69	0.03
Gumatj	1:12	0.37	0.01
Hausa	4:37	1.41	0.05
Indonesian	1:36	0.49	0.02
Inuktitut	1:44	0.54	0.02
Irish	8:00	2.45	0.09
Kalaallisut	12:49	3.92	0.15
Maori	137:32	42.07	1.63
Martu Wangka	5:22	1.64	0.06
Maya	9:15	2.83	0.11
Navaho	1:01	0.31	0.01

## Food Network

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Arabic	7:22	14.76	0.15
German	3:41	7.38	0.07
Greek	3:41	7.38	0.07
Japanese	3:57	7.93	0.08
Lao	3:41	7.38	0.07
Mandarin	12:30	25.02	0.25
Romanian	3:41	7.38	0.07
Spanish	11:22	22.75	0.23
<b>Total LOTE<sup>2</sup></b>	<b>49:57</b>	<b>100.00</b>	<b>1.00</b>
<b>Total English</b>	<b>4922:36</b>		<b>99.00</b>
<b>Total</b>	<b>4972:33</b>		<b>100.00</b>

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
Vietnamese	2:42	0.05	0.03
LOTE < 1 Hr	6:37	0.13	0.07
<b>Total LOTE<sup>2</sup></b>	<b>5235:52</b>		<b>58.95</b>
<b>Total English</b>	<b>3643:44</b>		<b>41.02</b>
<b>Total No Dialogue</b>	<b>2:12</b>		<b>0.02</b>
<b>Total</b>	<b>8881:49</b>		<b>100.00</b>

Language	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total
North American Indigenous Language	1:12	0.37	0.01
Pitjantjatjara	1:21	0.41	0.02
Portuguese	4:58	1.52	0.06
Russian	3:42	1.13	0.04
Spanish	14:19	4.38	0.17
Swahili	6:59	2.14	0.08
Swedish	2:30	0.76	0.03
Taiwanese	6:45	2.06	0.08
Tok Pisin	5:53	1.80	0.07
Tonga (Nyasa)	1:03	0.32	0.01
Walmajarri	2:50	0.87	0.03
Warlpiri	1:30	0.46	0.02
Warumungu	3:00	0.92	0.04
Yan-Nhangu	9:32	2.92	0.11
Yanyuwa	3:22	1.03	0.04
Yolngu Matha	1:00	0.31	0.01
Yoruba	4:37	1.41	0.05
Zulu	4:36	1.41	0.05
LOTE < 1 Hr	6:59	2.14	0.08
<b>Total LOTE<sup>2</sup></b>	<b>326</b>		<b>3.88</b>
<b>Total English</b>	<b>8109</b>		<b>96.12</b>
<b>Total</b>	<b>8436:31</b>		<b>100.00</b>

1. Hours and minutes.

2. Languages other than English.

## Appendix 4

### SBS Television: Cultures represented

#### SBS

Abyssinian	Australian Philippine	Chinese	Hong Kong	Mayan	Serbian
Afghan	Australian Polish	Colombian	Hungarian	Melanesian	and Montenegrin
African American	Australian Portuguese	Congolese	Icelandic	Mexican	Sierra Leonean
Algerian	Australian Spanish	Corsican	Inca	Micronesian	Singaporean
American	Australian Sri Lankan	Croatian	Indian	Moroccan	Slovak
American Indian	Australian Thai	Cuban	Indonesian	Mozambican	Slovenian
Angolan	Australian Turkish	Cypriot	Inuit	Nepalese	Somali
Argentinian	Australian Vietnamese	Czech	Iranian	New Zealand	South African
Armenian	Austrian	Danish	Iraqi	Nigerian	Spanish
Australian	Azerbaijani	Dutch	Irish	Norwegian	Sri Lankan
Australian Bangladeshi	Bahraini	Ecuadorian	Israeli	Pakistani	Sudanese
Australian Bosnian	Bangladeshi	Egyptian	Italian	Palestinian	Swazi
Australian Cambodian	Barbados	Egyptian (Ancient)	Jamaican	Papua New Guinean	Swedish
Australian Chinese	Bedouin	Emirati	Japanese	Paraguayan	Swiss
Australian Croatian	Belarusian	English	Jordanian	Peruvian	Syrian
Australian Dutch	Belgian	Eritrean	Kazakhstani	Polish	Taiwanese
Australian Egyptian	Belizean	Ethiopian	Kenyan	Polynesian	Tanzanian
Australian French	Bengali	Filipino	Korean	Portuguese	Thai
Australian German	Beninese	Finnish	Kurdish	Puerto Rican	Tibetan
Australian Greek	Bolivian	Flemish	Kuwaiti	Qatari	Tongan
Australian Hungarian	Bosnian	French	Kyrgyz	Roman	Tunisian
Australian Indian	Brazilian	Gambian	Laotian	Romanian	Turkish
Australian Indigenous	British	Georgian	Lebanese	Romany	Ugandan
Australian Indonesian	Bulgarian	German	Liberian	Russian	Ukrainian
Australian Iranian	Burkinabe	Ghanaian	Libyan	Rwandan	Uruguayan
Australian Israeli	Burmese	Global	Malagasy	Samoan	Venezuelan
Australian Italian	Cambodian	Greek	Malaysian	Saudi Arabian	Vietnamese
Australian Korean	Canadian	Greek (Ancient)	Maltese	Scottish	Welsh
Australian Lebanese	Catalan	Guinean	Maori	Senegalese	Yemeni
Australian Maltese	Chilean	Haitian	Mauritian		

#### SBS 2

Afghan	Azerbaijani	Egyptian (Ancient)	Japanese	Nigerian	South African
African American	Bangladeshi	English	Jordanian	Norwegian	Spanish
Algerian	Belgian	Estonian	Kazakhstani	Pakistani	Sri Lankan
American	Bolivian	Ethiopian	Kenyan	Palestinian	Swazi
Argentinian	Bosnian	Filipino	Kurdish	Panamanian	Swedish
Armenian	Botswanan	Finnish	Laotian	Paraguayan	Swiss
Australian	Brazilian	Flemish	Latvian	Peruvian	Syrian
Australian Bangladeshi	British	French	Lebanese	Polish	Taiwanese
Australian Bosnian	Bulgarian	German	Liberian	Polynesian	Tamil
Australian Chinese	Burmese	Global	Lithuanian	Portuguese	Thai
Australian German	Cambodian	Greek	Luxembourgish	Puerto Rican	Turkish
Australian Greek	Canadian	Honduran	Macedonian	Qatari	Ugandan
Australian Indian	Catalan	Hong Kong	Malagasy	Roman	Ukrainian
Australian Indigenous	Central African	Hungarian	Malian	Romanian	Uruguayan
Australian Iranian	Republic	Icelandic	Maltese	Romany	Venezuelan
Australian Israeli	Chilean	Indian	Maori	Russian	Vietnamese
Australian Italian	Chinese	Indonesian	Mexican	Salvadoran	
Australian Lebanese	Congolese	Inuit	Moldovan	Samoan	
Australian Maltese	Croatian	Iranian	Mongolian	Scottish	
Australian Spanish	Cuban	Iraqi	Moroccan	Serbian	
Australian Sri Lankan	Czech	Irish	Namibian	and Montenegrin	
Australian Turkish	Danish	Israeli	Nepalese	Slovak	
Australian Vietnamese	Dutch	Italian	New Zealand	Slovenian	
Austrian	Egyptian	Jamaican	Nicaraguan	Somali	

## NITV

African American	Australian Dutch	Australian Turkish	French Canadian	Maori	Senegalese
American	Australian Egyptian	Australian Vietnamese	Gambian	Mayan	Somali
American Indian	Australian Greek	Beninese	German	Micronesian	South African
Angolan	Australian Hungarian	Brazilian	Ghanaian	New Zealand	Spanish
Argentinian	Australian Indian	Burkinabe	Greenland	Nigerian	Taiwanese
Armenian	Australian Indigenous	Canadian	Indian	Papua New Guinean	Tanzanian
Australian	Australian Indonesian	Colombian	Indonesian	Peruvian	Tibetan
Australian Bosnian	Australian Maltese	English	Inuit	Polynesian	Tongan
Australian Cambodian	Australian Philippine	Ethiopian	Irish	Russian	
Australian Chinese	Australian Sri Lankan	Finnish	Jamaican	Rwandan	
Australian Croatian	Australian Thai	French	Kenyan	Samoan	

## Food Network

American	Australian Spanish	Filipino	Japanese	Romanian	Uruguayan
Argentinian	Australian Turkish	French	Korean	Russian	Vietnamese
Armenian	Australian Vietnamese	German	Laotian	Saudi Arabian	Welsh
Australian	Brazilian	Global	Lebanese	Scottish	
Australian Cambodian	British	Greek	Malaysian	Singaporean	
Australian Chinese	Cambodian	Indian	Maltese	South African	
Australian Indian	Canadian	Indonesian	Mexican	Sri Lankan	
Australian Indigenous	Chinese	Iranian	Palestinian	Tamil	
Australian Italian	Dutch	Italian	Polish	Thai	
Australian Korean	English	Jamaican	Polynesian	Turkish	

# Appendix 5

## SBS Television: 2015-16 First Run SBS Commissioned Programs

### SBS and SBS 2

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
Drama		
The Principal (October 2015)	4	4:00
The Family Law Series 1 (Jan 2016)	6	3:00
<b>Sub-total hours</b>		<b>7:00</b>
Entertainment		
Tropfest (Feb 2016)	1	2:00
Mardi Gras (Mar 2016)	1	2:30
Eurovision live (May 2016)	7	7:00
Eurovision prime time (May 2016)	7	7:00
RockWiz Specials	6	6:00
The Logan Project	2	2:00
Room 101	5	5:00
If You Are The One (The Feed Special)	2	1:00
<b>Sub-total hours</b>		<b>32:30</b>
Factual		
Go Back To Where You Came From Series 3	3	3:00
Uranium: Twisting The Dragon's Tail	3	3:00
Who Do You Think You Are Series 7	8	8:00
Black Panther Woman	1	1:30
Kebab Kings	3	3:00
Strictly Jewish: The Secret World of Adass Israel	1	1:00
A Modern Mutiny	1	1:00
Indian Wedding Race	1	1:00
Vietnam: The War That Made Australia	3	3:00
DNA Nation	3	3:00
The Goddam Election! with John Safran	1	1:00
Hipsters	3	3:00
<b>Sub-total hours</b>		<b>31:30</b>

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
Food		
Destination Flavour Scandinavia	6	3:00
Destination Flavour Scandinavia Best Bites	2	1:00
Poh & Co. Series 2	9	4:30
Food Safari Fire	10	5:00
Inside Heston's World	4	4:00
Shane Delia's Moorish Spice Journey	10	5:00
Rachel Khoo's Kitchen Notebook Melbourne	8	4:00
NOMA Australia	3	1:30
Taste Le Tour	21	1:00
<b>Sub-total hours</b>		<b>29:00</b>
<b>Total hours</b>		<b>100</b>

## NITV

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Arts, Culture and Events</b>		
Colour Theory Series 3	4	2:00
Around The Traps Series 3	1	1:00
NAIDOC Awards 2015	1	2:00
NITV On The Road – Mbantua	1	4:00
NITV On The Road – Barunga 2015	1	6:00
Opinion Piece – We Are In Wonderland	1	1:45
Opinion Piece – Let's Talk Treaty	1	4:00
Opinion Piece – Marcia Langton Oration	1	1:00
<b>Sub-total hours</b>		<b>21:45</b>
<b>Factual</b>		
Putuparri	1	2:00
Songlines – Bulunu Milkarri	1	0:30
Songlines – Footprints	1	0:10
Songlines – Naji	1	0:10
Songlines – Tjawa Tjawa	1	0:15
Songlines – Goorrandalng: Brolga Dreaming	1	0:10
One Mob To C-Gen	1	0:50
Big Boss: The Last Leader of the Crocodile Island	1	1:00
Kardiyarlu Kangurnu	1	0:30
<b>Sub-total hours</b>		<b>5:35</b>

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
<b>Entertainment</b>		
Express Yourself Series 2	2	2:00
Volumz	20	80:00
I Live I Breathe I Surf	1	1:00
Froth	1	0:30
Still Frothing	1	0:30
Koori Knockout Annual Gala Draw	1	1:00
League Nation Live*	20	31:00
The Wanderers Football Journey 2015*	1	1:00
Memories of Marngrook	1	0:30
The Marngrook Footy Show	30	45:00
<b>Sub-total hours</b>		<b>162:30</b>
<b>Food and Lifestyle</b>		
Kriol Kitchen Series 3	10	5:00
<b>Sub-total hours</b>		<b>5:00</b>
<b>Regional, Remote and Emerging Initiative: Our Stories Our Way, Every Day</b>		
Our Stories, Our Way, Every Day	48	15:30
<b>Sub-total hours</b>		<b>15:30</b>
<b>Youth</b>		
Mugu Kids	10	5:00
<b>Sub-total hours</b>		<b>5:00</b>
<b>Total</b>		<b>215:20</b>

1. Episodes broadcast in 2015/16. Some series are broadcast over two financial years.
2. Scheduled hours.

# Appendix 6

## SBS Television: Programs commissioned

### SBS and SBS 2

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
Drama		
The Jessie Taylor Series	4	4:00
The Family Law Series 2	6	3:00
Sunshine	4	4:00
Deep Water	4	4:00
Safe Harbour	4	4:00
<b>Sub-total hours</b>		<b>19:00</b>
Entertainment		
Mardi Gras	1	2:30
Eurovision Live	7	7:00
Eurovision Prime Time	7	7:00
RockKwiz Specials	6	6:00
Undressed	20	10:00
<b>Sub-total hours</b>		<b>32:30</b>
Factual		
Struggle Street Series 2	6	6:00
Homeless Series	3	3:00
Daddy Don't Die Young	3	3:00
The Big Disease	1	1:00
Untold Australia Season 2	4	4:00
The Goddam Election! with John Safran	1	1:00
Inside	3	3:00
Smart Drugs	1	1:00
Ghost Hunter	1	1:00
A Leg to Stand on	1	1:00
How To Make Trouble And Influence People	3	3:00
Kebab Kings Series 2	3	3:00
The Family Unit	3	3:00
Look Me In The Eye	3	3:00
The Mosque	3	3:00
Who Do You Think You Are Series 8	8	8:00
<b>Sub-total hours</b>		<b>47:00</b>

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
Food		
Shane Delia's Moorish Spice Journey Best Bites	2	1:00
Peter Kuruvita's Coastal Kitchen	6	3:00
Destination Flavour Scandinavia Best Bites	2	1:00
Shane and The City	8	4:00
Poh and Co. Series 2 Best Bites	1	1:00
Sugar Free Farm	3	3:00
Destination Flavour Singapore	6	3:00
NOMA Australia	3	1:30
Taste Le Tour	21	1:00
Food Safari Earth	10	5:00
Gourmet Farmer Series 4	10	5:00
<b>Sub-total hours</b>		<b>28:30</b>
<b>Total hours</b>		<b>127:00</b>

### NITV

Genre/Title	Episodes <sup>1</sup>	Hours <sup>2</sup>
Arts, Culture and Events		
We Don't Need A Map	1	1:20
Literacy for Life	1	1:20
Dark Science	5	0:25
<b>Sub-total hours</b>		<b>3:05</b>
Factual		
Family Rules	6	3:00
Shadow Trackers	4	2:00
<b>Sub-total hours</b>		<b>5:00</b>
Regional, Remote and Emerging Initiative: Our Stories Our Way, Every Day		
Our Stories Our Way, Every Day	32	9:45
<b>Sub-total hours</b>		<b>9:45</b>
<b>Total</b>		<b>17:50</b>

1. Episodes broadcast in 2015/16. Some series are broadcast over two financial years.  
2. Scheduled hours.

## Appendix 7

### SBS Radio: Language programs broadcast

Language Program	Analog/Digital		Digital	Digital	Analog			
	SBS Radio 1 <sup>1</sup>	SBS Radio 2 <sup>2</sup>	SBS Radio 3 <sup>3</sup>	SBS Arabic24	NRN <sup>4</sup>	Online <sup>5</sup>	Mobile <sup>6</sup>	Digital TV
Albanian	2	–	–		1	✓	✓	✓
Amharic	2	–	–		1	✓	✓	✓
Arabic	–	14	–	56 <sup>8</sup> (plus 112 BBC produced)	7	✓	✓	✓ <sup>9</sup>
Armenian	–	–	1		–	✓	✓	✓
Assyrian	–	2	–		1	✓	✓	✓
Bangla	–	2	–		1	✓	✓	✓
Bosnian	2	–	–		1	✓	✓	✓
Bulgarian	–	–	1		–	✓	✓	✓
Burmese	–	2	–		1	✓	✓	✓
Cantonese	14	–	–		7	✓	✓	✓
Cook Islands Maori	–	–	1		–	✓	✓	✓
Croatian	5	–	–		2	✓	✓	✓
Czech	–	–	1		–	✓	✓	✓
Danish	–	–	1		–	✓	✓	✓
Dari	–	2	–		–	✓	✓	✓
Dinka	2	–	–		1	✓	✓	✓
Dutch	–	2	–		1	✓	✓	✓
Estonian	–	–	1		–	✓	✓	✓
Fijian	–	–	1		–	✓	✓	✓
Filipino	–	7	–		5	✓	✓	✓
Finnish	–	–	1		–	✓	✓	✓
French	4	–	–		2	✓	✓	✓
German	–	7	–		4	✓	✓	✓
Greek	14	–	–		7	✓	✓	✓
Gujarati	–	2	–		1	✓	✓	✓
Hebrew/Yiddish	2	–	–		2	✓	✓	✓
Hindi	–	7	–		5	✓	✓	✓
Hmong	–	2	–		1	✓	✓	✓
Hungarian	2	–	–		1	✓	✓	✓
Indonesian	–	4	–		2	✓	✓	✓
Italian	–	14	–		7	✓	✓	✓
Japanese	3	–	–		1	✓	✓	✓
Kannada	–	–	1		–	✓	✓	✓
Khmer	2	–	–		1	✓	✓	✓
Korean	7	–	–		4	✓	✓	✓
Kurdish	–	2	–		1	✓	✓	✓
Lao	–	2	–		–	✓	✓	✓
Latvian <sup>7</sup>	–	–	1		–	✓	✓	✓
Lithuanian <sup>7</sup>	–	–	1		–	✓	✓	✓
Macedonian	5	–	–		2	✓	✓	✓
Malay <sup>7</sup>	–	–	1		–	✓	✓	✓
Malayalam	–	2	–		1	✓	✓	✓

## Appendix 7

### SBS Radio: Language programs broadcast (continued)

Language Program	Analog/Digital		Digital	Digital	Analog	Online <sup>5</sup>	Mobile <sup>6</sup>	Digital TV
	SBS Radio 1 <sup>1</sup>	SBS Radio 2 <sup>2</sup>	SBS Radio 3 <sup>3</sup>	SBS Arabic24	NRN <sup>4</sup>			
Maltese	–	2	–		–	✓	✓	✓
Mandarin	14	–	–		7	✓	✓	✓
Maori <sup>7</sup>	–	–	1		–	✓	✓	✓
Nepali	–	2	–		1	✓	✓	✓
Norwegian	–	–	1		–	✓	✓	✓
Pashto	–	2	–		1	✓	✓	✓
Persian	–	2	–		1	✓	✓	✓
Polish	4	–	–		2	✓	✓	✓
Portuguese	–	2	–		1	✓	✓	✓
Punjabi	–	5	–		2	✓	✓	✓
Romanian	–	–	1		–	✓	✓	✓
Russian	–	3	–		1	✓	✓	✓
Samoan	2	–	–		1	✓	✓	✓
Serbian	4	–	–		2	✓	✓	✓
Sinhalese	–	4	–		2	✓	✓	✓
Slovak	–	–	1		–	✓	✓	✓
Slovenian	–	–	1		–	✓	✓	✓
Somali	–	2	–		1	✓	✓	✓
Spanish	–	7	–		5	✓	✓	✓
Swahili	–	2	–		1	✓	✓	✓
Swedish	–	–	1		–	✓	✓	✓
Tamil	–	4	–		2	✓	✓	✓
Tigrinya	2	–	–		1	✓	✓	✓
Thai	–	2	–		1	✓	✓	✓
Tongan	–	–	1		–	✓	✓	✓
Turkish	–	5	–		2	✓	✓	✓
Ukrainian	–	–	1		–	✓	✓	✓
Urdu	–	2	–		1	✓	✓	✓
Vietnamese	14	–	–		7	✓	✓	✓
<b>Total LOTE</b>	<b>106 (95%)</b>	<b>119 (100%)</b>	<b>20 (95%)</b>	<b>56 (100%)</b>	<b>113 (97%)</b>	–	–	–
African	–	–	1		–	✓	✓	✓
Living Black (Indigenous)	3	–	–		1	✓	✓	✓
SBS World News	2.5	–	–		2.5	✓	✓	✓
<b>Total English</b>	<b>5.5 (5%)</b>	<b>–</b>	<b>1 (5%)</b>		<b>3.5 (3%)</b>			
<b>Total</b>	<b>111.5 (100%)</b>	<b>119 (100%)</b>	<b>21 (100%)</b>	<b>56 (100%)</b>	<b>116.5 (100%)</b>			

1. Analog – Sydney, Canberra and Wollongong and Melbourne AM; Digital – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial).

2. Analog – Sydney, Melbourne and Canberra FM; Digital – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial).

3. Digital only – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial). SBS Chill (repeat) also broadcast on SBS Radio 3.

4. Analog only – AM and FM frequencies in major centres around Australia (see Appendix 13).

5. sbs.com.au/radio.

6. SBS Your Language app.

7. Program in recess.

8. SBS Arabic24 – including 14 hours simulcast on SBS Radio 2.

9. SBS Arabic24 – not currently available on digital TV, excluding 14 hours of simulcast programming on SBS Radio 2.

# Appendix 8

## SBS Radio Schedules

### SBS Radio 1<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service	Tigrinya	Dinka
7am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
8am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
9am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
10am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
11am	Croatian	Croatian	Croatian	Croatian	Croatian	Dinka	Hebrew/Yiddish
12pm	Macedonian	Macedonian	Macedonian	Macedonian	Macedonian	Khmer	Hebrew/Yiddish
1pm	Living Black	French	Living Black	French	Living Black	French	French
2pm	Polish	Hungarian	Polish	Tigrinya	Polish	Hungarian	Polish
3pm	Serbian	Serbian	Khmer	Serbian	Bosnian	Serbian	Bosnian
4pm	Greek	Greek	Greek	Greek	Greek	Greek	Greek
5pm	Greek	Greek	Greek	Greek	Greek	Greek	Greek
6pm	SBS World News	SBS World News	SBS World News	SBS World News	SBS World News	Albanian	Albanian
6.30pm	BBC Food Chain	BBC Discovery	BBC Click	BBC Health Check	BBC Science In Action	Albanian	Albanian
7pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
8pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
9pm	Korean	Korean	Korean	Korean	Korean	Korean	Korean
10pm	Amharic	Japanese	Samoan	Japanese	Amharic	Japanese	Samoan
11pm	Overnight Programming <sup>2</sup>						

1. Sydney, Canberra and Wollongong and Melbourne AM; digital radio; online – [sbs.com.au/radio](http://sbs.com.au/radio); digital TV; and SBS Your Language mobile app.  
2. Overnight programming: BBC World Service (in language).

### SBS Radio 2<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic
7am	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic
8am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
9am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
10am	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino
11am	Sinhalese	Sinhalese	Dutch	Sinhalese	Sinhalese	Dutch	Hmong
12pm	Russian	Pashto	Portuguese	Russian	Maltese	Russian	Portuguese
1pm	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish
2pm	Turkish	Turkish	Turkish	Turkish	Turkish	Maltese	Kurdish
3pm	Indonesian	Persian	Indonesian	Pashto	Indonesian	Persian	Indonesian
4pm	Lao	Dari	Gujarati	Dari	Gujarati	Nepali	Nepali
5pm	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi
6pm	Bangla	Swahili	Urdu	Hmong	Kurdish	Bangla	Urdu
7pm	German	German	German	German	German	German	German
8pm	Tamil	Assyrian	Tamil	Malayalam	Tamil	Assyrian	Tamil
9pm	Punjabi	Punjabi	Punjabi	Punjabi	Punjabi	Lao	Malayalam
10pm	Thai	Burmese	Somali	Thai	Somali	Burmese	Swahili
11pm	Overnight Programming <sup>2</sup>						

1. Sydney, Canberra and Melbourne FM; digital radio; online – [sbs.com.au/radio](http://sbs.com.au/radio); digital TV; and SBS Your Language mobile app.  
2. Overnight programming: BBC World Service Vernacular (in language).

# Appendix 8

## SBS Radio Schedules (continued)

### National Radio Network<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic	Arabic
7am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
8am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
9am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
10am	Filipino	Filipino	Filipino	Filipino	Filipino	Tigrinya	Hmong
11am	Croatian	Sinhalese	Dutch	Croatian	Sinhalese	Dinka	Hebrew/Yiddish
12pm	Macedonian	Pashto	Portuguese	Macedonian	Living Black	Russian	Hebrew/Yiddish
1pm	Spanish	Spanish	Spanish	Spanish	Spanish	French	French
2pm	Polish	Turkish	Polish	Turkish	Gujarati	Hungarian	Kurdish
3pm	Indonesian	Serbian	Khmer	Serbian	Indonesian	Persian	Bosnian
4pm	Greek	Greek	Greek	Greek	Greek	Greek	Greek
5pm	Hindi	Hindi	Hindi	Hindi	Hindi	Bangla	Nepali
6pm	SBS World News	SBS World News	SBS World News	SBS World News	SBS World News	Albanian	Urdu
6.30pm	BBC Food Chain	BBC Discovery	BBC Click	BBC Health Check	BBC Science In Action	Albanian	Urdu
7pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
8pm	German	German	Tamil	German	German	Assyrian	Tamil
9pm	Korean	Punjabi	Korean	Punjabi	Korean	Korean	Malayalam
10pm	Amharic	Japanese	Samoa	Thai	Somali	Burmese	Swahili
11pm	Overnight Programming <sup>2</sup>						

1. An amalgamation of SBS Radio 1 and SBS Radio 2 programming; available on AM and FM frequencies in major centres around Australia (see Appendix 13).  
2. BBC World Service Vernacular (In language).

### SBS Radio 3<sup>1</sup>

SBS Radio 3 features regular programming in 22 languages (see table), and SBS Chill.

	Tuesday	Wednesday	Thursday	Friday
12pm		Tongan		
1pm	African English	Fijian	Finnish	Estonian
2pm	Romanian	Cook Islands Maori	Swedish	Lithuanian <sup>2</sup>
3pm	Kannada	Maori <sup>2</sup>	Norwegian	Slovak
4pm	Ukrainian	Malay <sup>2</sup>	Danish	Bulgarian
5pm	Armenian <sup>3</sup>	Latvian <sup>2</sup>	Czech	Slovenian

1. Digital radio; digital TV; and mobile apps.  
2. Programs in recess.  
3. The Armenian program is also repeated once on SBS Radio 3.

## SBS Arabic24

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	SBS Sabah Alkher (Good Morning) Australia	SBS Sabah Alkher (Good Morning) Australia	SBS Sabah Alkher (Good Morning) Australia	SBS Sabah Alkher (Good Morning) Australia	SBS Sabah Alkher (Good Morning) Australia	SBS Sabah Alkher (Good Morning) Australia – Weekend Edition	SBS Sabah Alkher (Good Morning) Australia – Weekend Edition
8am	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	SBS Al Bayt Baytak (Our home is yours)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
11am	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
4pm	SBS Arabic Marhaba (Hello) Australia	SBS Arabic Marhaba (Hello) Australia	SBS Arabic Marhaba (Hello) Australia	SBS Arabic Marhaba (Hello) Australia	SBS Arabic Marhaba (Hello) Australia	BBC Arabic/ SBS PopAraby	BBC Arabic/ SBS PopAraby
7pm	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
10pm	SBS PopAraby	SBS PopAraby	SBS PopAraby	SBS PopAraby	SBS PopAraby	SBS PopAraby	SBS PopAraby
11pm-6am	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)	BBC Arabic (variety of programs)

## SBS Digital Channels

SBS Radio 1  
 SBS Radio 2  
 SBS Radio 3  
 SBS Radio 4      Special event radio including Eurovision and the BBC World Service  
 SBS Chill  
 SBS PopAsia  
 SBS PopDesi  
 SBS Arabic24

## Appendix 9

### World Watch: Languages broadcast and source broadcasters

SBS							
Language	Country	Bulletins per week	Weekly hours	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total	Available Online/On Demand
Arabic	UAE	7	3:30	182:00	9	6	yes
Filipino	Philippines	7	3:30	182:00	9	6	yes
French	France	7	5:50	303:20	15	9	yes
German	Germany	7	3:30	182:00	9	6	no
Greek	Cyprus	7	7:00	364:00	18	11	yes
Italian	Italy	7	4:40	242:40	12	8	no
Spanish (Spain)	Spain	7	7:00	364:00	18	11	yes
Turkish	Turkey	7	3:30	182:00	9	6	yes
<b>Total LOTE</b>			<b>38:30</b>	<b>2002:00</b>	<b>100</b>	<b>62</b>	
English (CCTV News)	Beijing	7	3:30	182:00	N/A	6	no
English (NHK World)	Tokyo	5	2:30	130:00	N/A	4	no
English (NHK World)	Tokyo	2	0:30	26:00	N/A	1	no
English (France 24)	France	2	0:30	26:00	N/A	1	yes
English (France 24)	France	7	3:30	182:00	N/A	6	yes
English (DW)	Germany	7	3:30	182:00	N/A	6	no
English (Al Jazeera)	Qatar	7	3:30	182:00	N/A	6	no
English (PBS NewsHour)	USA	5	5:00	260:00	N/A	8	yes
English (Al Jazeera NewsHour)	Qatar	1	1:00	52:00	N/A	2	no
<b>Total English</b>			<b>23:30</b>	<b>1222:00</b>	<b>N/A</b>	<b>38</b>	
<b>Total</b>			<b>62:00</b>	<b>3224:00</b>	<b>N/A</b>	<b>100</b>	

**SBS 2**

Language	Country	Bulletins per week	Weekly hours	Hours <sup>1</sup>	% LOTE <sup>2</sup>	% Total	Available Online/On Demand
English	Africa	1	0:30	26:00	0.0	1	yes
Armenian	Armenia	1	0:30	26:00	0.8	1	yes
Bangla	Bangladesh	5	2:30	100:00	2.9	2	yes
Bosnian	Bosnia Herzegovina	1	0:30	26:00	0.8	1	yes
Cantonese	Hong Kong	7	2:20	121:20	3.5	3	yes
Croatian	Croatia	7	4:05	212:20	6.2	5	yes
Dutch	Netherlands	7	3:30	182:00	5.3	4	yes
Korean	Korea	7	3:30	182:00	5.3	4	yes
Hindi	India	7	3:30	182:00	5.3	4	yes
Hungarian	Hungary	1	0:30	26:00	0.8	1	yes
Indonesian	Indonesia	7	4:40	242:40	7.1	6	yes
Japanese	Japan	7	4:05	212:20	6.2	5	no
Macedonian	Macedonia	7	4:05	212:20	6.2	5	yes
Maltese	Malta	2	1:00	52:00	1.5	1	yes
Mandarin	China	7	3:30	182:00	5.3	4	yes
Nepali	Nepal	1	0:30	26:00	0.8	1	yes
Polish	Poland	7	3:30	182:00	5.3	4	yes
Portuguese	Portugal	6	3:00	156:00	4.5	4	yes
Punjabi	India	5	2:30	130:00	3.8	3	yes
Romanian	Romania	1	0:30	20:00	0.6	0	yes
Russian	Russia	7	3:30	182:00	5.3	4	yes
Serbian	Serbia	7	3:30	182:00	5.3	4	yes
Sinhalese	Sri Lanka	5	2:30	130:00	3.8	3	yes
Somali	Somalia	1	0:30	20:00	0.6	0	yes
Spanish (Chile)	Chile	1	0:30	26:00	0.8	1	yes
Tamil	India	5	2:30	100:00	2.9	2	yes
Thai	Thailand	5	2:30	100:00	2.9	2	yes
Ukrainian	Ukraine	2	1:00	46:00	1.3	1	yes
Urdu	Pakistan	7	3:30	182:00	5.3	4	yes
<b>Total LOTE</b>			<b>68:45</b>	<b>3441:00</b>	<b>100.0</b>	<b>82</b>	
English (CCTV NEWS)	China	2	4:00	208:00	N/A	5	no
English (DW)	Germany	1	2:00	104:00	N/A	2	no
English (France 24)	France	1	2:00	104:00	N/A	2	no
English (NHK World)	France	2	4:00	208:00	N/A	5	no
English (RT)	Russia	1	2:00	104:00	N/A	2	no
<b>Total English</b>			<b>14:00</b>	<b>754:00</b>	<b>N/A</b>	<b>18</b>	
<b>Total</b>			<b>82:45</b>	<b>4195:00</b>		<b>100</b>	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

2. Languages other than English.

## Appendix 9

### World Watch: Languages broadcast and source broadcasters (continued)

#### Sources

Country	Language	Origin	Broadcaster		Signal
Armenia	Armenian	Yerevan	H1	Public Television Company of Armenia	Satellite/Fibre
Bangladesh	Bangla	Dhaka	Channel-i	Impress Telefilm Ltd	Satellite/Fibre
Bosnia Herzegovina	Bosnian	Sarajevo	BHT1	Radio-Televizija Bosne i Hercegovine	Live Streaming
Chile	Spanish	Santiago	TVN	Televisión Nacional de Chile	FTP
China	Mandarin	Beijing	CCTV 4	China Central Television	Satellite/Fibre
China	English	Beijing	CCTV News	China Central Television	Satellite/Fibre
Croatia	Croatian	Zagreb	HRT	Hrvatska radiotelevizija	Satellite
Cyprus	Greek	Nicosia	CyBC	TV Plus and Cyprus Broadcasting Corporation	Satellite/Fibre
France	French	Paris	FT2	France Télévisions SA	Satellite/Fibre
France	English	Paris	F24	France Médias Monde	Satellite
Germany	German	Berlin	DW	Deutsche Welle	Satellite
Germany	English	Berlin	DW	Deutsche Welle	Satellite
Greece	Greek	Athens	ERT	New Hellenic Broadcasting Corporation	Satellite/Fibre
Hong Kong	Cantonese	Kowloon	TVB	Television Broadcasts Limited	Satellite
Hungary	Hungarian	Budapest	DTV	Duna Televízió	Satellite
India	Hindi	New Delhi	NDTV	New Delhi Television Limited	Satellite/Fibre
India	Tamil	Chennai	Polimer TV	New Generation Media Corp Private Ltd (PT)	Satellite/Fibre
India	Punjabi	New Delhi	PTC News	G-Next Media Pvt Ltd	Satellite/Fibre
Indonesia	Indonesian	Jakarta	TVRI	Televisi Republik Indonesia	Satellite
Italy	Italian	Rome	RAI	RAI International/Raitalia	Satellite/Fibre
Japan	Japanese	Tokyo	NHK Premium	Nippon Hōsō Kyōkai	Satellite
Japan	English	Tokyo	NHK World	Nippon Hōsō Kyōkai	Satellite
Korea	Korean	Seoul	YTN	Yonhap Television News	Satellite
Macedonia	Macedonian	Skopje	MRT	Makedonska radio-televizija	Satellite/Fibre
Malta	Maltese	G'mangia	PBS	Public Broadcasting Service of Malta	FTP
Nepal	Nepali	Kathmandu	NTV	Nepal Television	Satellite/Fibre
Netherlands	Dutch	Hilversum	NOS	Nederlandse Omroep Stichting	Satellite
Pakistan	Urdu	Islamabad	PTV	Pakistan Television Corporation	Satellite
Philippines	Filipino	Manila	ABS-CBN	Alto Broadcasting System – Chronicle Broadcasting Network	Satellite
Poland	Polish	Warsaw	Polsat	Telewizja Polsat S.A.	Satellite/Fibre
Portugal	Portuguese	Lisbon	RTP	Rádio e Televisão de Portugal, S.A.	Satellite
Qatar	English	Doha	ALJ	Al Jazeera Satellite Network	Satellite
Romania	Romanian	Bucharest	TVRi	Romanian Television	Satellite
Russia	Russian	Moscow	NTV	Телекомпания НТВ	Satellite/Fibre
Russia	English	Moscow	RT	Russia Today	Satellite
Serbia	Serbian	Belgrade	RTS	Radio-televizija Srbije	Satellite
Somalia	Somali	Mogadishu/ London	Universal TV	Universal Television Network	Satellite/Fibre
Spain	Spanish	Madrid	RTVE	Radiotelevisión Española	Satellite
Sri Lanka	Sinhalese	Colombo	SLRC	Sri Lanka Rupavahini Corporation	Live Streaming
Thailand	Thai	Bangkok	Thai PBS	Thai Public Broadcasting Service	Satellite/Fibre
Turkey	Turkish	Ankara	TRT	Türkiye Radyo Televizyon Kurumu	Satellite
UAE	Arabic	Dubai	DTV	Dubai Television	Satellite/Fibre
Ukraine	Ukrainian	Kyiv	NTCU	National Television Company of Ukraine	Satellite/Fibre
USA	English	Washington DC	PBS	Public Broadcasting Service	Satellite/Fibre

## Appendix 10

### SBS Television: Languages and dialects subtitled

#### SBS

Amharic	Corsican	German	Kinyarwanda	Polish	Swahili
Arabic	Croatian	Greek	Korean	Portuguese	Swedish
Arabic (Algerian)	Czech	Guarani	Kurdish	Punjabi	Tagalog
Arabic (Moroccan)	Danish	Hebrew	Lao	Rohingya	Tetum
Arabic (Sudanese)	Dari	Hindi	Latin	Romani	Thai
Arabic (Tunisian)	Dutch	Hungarian	Malay	Romanian	Tok Pisin
Aramaic	Farsi	Icelandic	Maltese	Russian	Turkish
Armenian	Finnish	Indonesian	Mandarin	Sepedi	Ukrainian
Azerbaijani	Flemish	Inuktitut	Maori	Serbian	Urdu
Bengali	French	(Eastern Canadian)	Maya	Setswana	Vietnamese
Bislama	French Canadian	Irish	Mongolian	Slovak	Wolof
Bosnian	French Sign	Italian	Murrinh-Patha	Somali	Xhosa
Bulgarian	Language	Japanese	Nepali	South American	Yiddish
Burmese	Fulani	Kalmyk	Norwegian	Indigenous Language	Zulu
Cantonese	Gaelic	Kazakh	Nyanja	Spanish	
Catalan	Galician	Khmer	Pashto	Susu	

#### SBS 2

Arabic	Danish	German	Jamaican English	Norwegian	Swedish
Arabic (Algerian)	Dutch	Greek	Japanese	Polish	Tagalog
Armenian	Estonian	Hebrew	Kazakh	Portuguese	Thai
Bengali	Farsi	Hindi	Korean	Punjabi	Turkish
Bosnian	Filipino	Hungarian	Kurdish	Quechua	Ukrainian
Bulgarian	Finnish	Icelandic	Lao	Romanian	Urdu
Burmese	Flemish	Indonesian	Lingala	Russian	Vietnamese
Cantonese	French	Inuktitut	Lithuanian	Serbian	Yiddish
Catalan	French Canadian	(Eastern Canadian)	Mandarin	Slovak	Yoruba
Corsican	French Sign	Irish	Maori	Spanish	
Czech	Language	Italian	Marathi	Sudanese	

#### NITV

Afrikaans	Dutch	Gupapuyngu	Mandarin	Portuguese	Tibetan
Amharic	Dyirbal	Hindi	Maori	Quechua	Tok Pisin
Arrernte	Farsi	Indonesian	Martu Wangka	Russian	Tongan
Bardi	Fijian	Inuktitut	Maya	Samoan	Walmajarri
Chukchi	Finnish	(Eastern Canadian)	Mohawk	Spanish	Wichi Lhamtes Vojoz
Cree	French	Irish	Navaho	Swahili	Yan-Nhangu
Danish	French Canadian	Kala Lagaw Ya	Ngaanyatjarra	Swedish	Zulu
Djambarrpuyngu	German	Kalaallisut	North American	Taiwanese	
Djinba	Gumatj	Kogi	Indigenous Language	Thai	
		Lakota	Pitjantjatjara		

#### ONLINE<sup>1</sup>

Flemish  
French  
German  
Icelandic  
Italian  
Maori  
Norwegian  
Polish

## Appendix 11

# SBS Television: Audience FTA share, reach and demographics

### SBS Network (SBS, SBS 2, Food Network and NITV), People 16+, Metro FTA Share

Financial Year	Share	Major Events
2011/12	5.9%	
2012/13	6.0%	NITV measurement started 12 Dec 2012
2013/14	5.7%	World Cup 2014
2014/15	6.1%	World Cup 2014/Struggle Street/First Contact
2015/16	7.2%	Food Network measurement started 29 Nov 2015

Source: OzTAM; 5 City Metro; SBS Network (SBS + SBS 2 + SBS Food Network + NITV); 1-Jul-2010 to 30-Jun-2016, People 16+ (including guests); Share of Metro FTA %, Sun-Sat 18:00-23:59; Consolidated (Live + As Live + Time Shifted).

### SBS Network (SBS, SBS 2, Food Network and NITV), Total Individuals, Metro FTA Share

Financial Year	Share	Major Events
2011/12	5.6%	
2012/13	5.6%	NITV measurement started 12 Dec 2012
2013/14	5.4%	World Cup 2014
2014/15	5.8%	World Cup 2014/Struggle Street/First Contact
2015/16	6.8%	Food Network measurement started 29 Nov 2015

Source: OzTAM; 5 City Metro; SBS Network (SBS + SBS 2 + SBS Food Network + NITV); 1-Jul-2010 to 30-Jun-2016, Total Individuals (including guests); Share of Metro FTA %, Sun-Sat 18:00-23:59; Consolidated (Live + As Live + Time Shifted).

### SBS Network (SBS, SBS 2, Food Network and NITV), Total Individuals, Metro and Regional Average Weekly Cumulative Reach

Financial Year	5 Capital Cities 000s	Aggregated Regional <sup>1</sup> 000s
2011/12	5,231	2,300
2012/13	5,276	2,317
2013/14	5,146	2,293
2014/15	5,345	2,246
2015/16	5,646	2,368

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets; SBS Network (SBS + SBS 2 + SBS Food Network + NITV); 1-Jul-2010 to 30-Jun-2016; Total Individuals (including guests); Average Weekly Cumulative Reach (5 mins Consecutive). Sun-Sat 02:00-25:59; Consolidated (Live + As Live + Time Shifted).

### SBS Network (SBS, SBS 2, Food Network and NITV) Average Weekly Cumulative Reach by Market

	2010-11 000s	2011-12 000s	2012-13 000s	2013-14 000s	2014-15 000s
<b>5 Capital Cities</b>					
Sydney	1,525	1,527	1,569	1,557	1,565
Melbourne	1,633	1,695	1,601	1,648	1,781
Brisbane	928	919	894	962	1,008
Adelaide	502	516	489	513	561
Perth	643	620	593	665	733
<b>5 City Metro Total</b>	<b>5,231</b>	<b>5,276</b>	<b>5,146</b>	<b>5,345</b>	<b>5,646</b>
<b>Aggregated Regional Areas</b>					
Queensland	462	482	474	444	482
Northern New South Wales	501	538	530	517	535
Southern New South Wales	517	491	494	490	528
Victoria	444	434	433	425	439
Western Australia	187	178	165	185	192
Tasmania	189	194	198	185	192
<b>Aggregated Regional Total</b>	<b>2,300</b>	<b>2,317</b>	<b>2,293</b>	<b>2,246</b>	<b>2,368</b>

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets; SBS Network (SBS + SBS 2 + SBS Food Network + NITV); 01-Jul-2010 to 30-Jun-2016. Total Individuals (including guests), Average Weekly Cumulative Reach (5 mins Consecutive); Sun-Sat 02:00-25:59, Consolidated (Live + As Live + Time Shifted).

## SBS Network (SBS + SBS 2 + Food Network + NITV) Average Weekly Cumulative Reach by Demographic

	2010-11 000s	2011-12 000s	2012-13 000s	2013-14 000s	2014-15 000s	2015-16 000s
<b>5 Capital Cities</b>						
Total Individuals	5,405	5,231	5,276	5,146	5,345	5,646
People 0-17	573	541	543	561	527	538
Men 18-39	840	723	679	672	685	652
Men 40-54	736	734	728	699	723	761
Men 55+	963	994	1,004	995	1,071	1,149
Men 18+	2,538	2,450	2,408	2,364	2,478	2,562
Women 18-39	720	658	664	627	635	680
Women 40-54	609	592	622	615	657	688
Women 55+	964	990	1,041	979	1,049	1,179
Women 18+	2,294	2,239	2,326	2,221	2,340	2,547
<b>Aggregated Regional<sup>1</sup></b>						
Total Individuals	2,458	2,300	2,317	2,293	2,246	2,368
People 0-17	291	236	238	231	226	233
Men 18-39	296	257	247	237	218	206
Men 40-54	329	301	311	308	309	317
Men 55+	491	499	508	513	520	553
Men 18+	1,115	1,056	1,065	1,058	1,047	1,076
Women 18-39	267	247	236	229	207	232
Women 40-54	292	275	279	271	269	281
Women 55+	493	486	499	506	499	546
Women 18+	1,053	1,008	1,014	1,005	974	1,059

**Source:** OzTAM 5 City Metro and RegTAM Aggregated Regional Markets (inc WA); SBS Network (SBS + SBS 2 + SBS Food Network + NITV); 01-Jul-2010 to 30-Jun-2016; Total Individuals (including guests); Average Weekly Cumulative Reach (5 mins Consecutive). Sun-Sat 02:00-25:59. Consolidated (Live + As Live + Time Shifted).

1. Western Australia included from 2012.

## Viewing by Ethnicity

Calendar Year	2010	2011	2012	2013	2014	2015
<b>5 Capital Cities</b>						
Born overseas in a non-English speaking country	47%	45%	42%	41%	37%	36%
Born in Australia or in an overseas English speaking country	33%	32%	29%	27%	26%	27%
Total people	35%	33%	30%	29%	27%	28%
<b>Aggregated Regional</b>						
Born overseas in a non-English speaking country	52%	53%	50%	47%	44%	42%
Born in Australia or in an overseas English speaking country	35%	34%	32%	29%	28%	28%
Total people	36%	35%	32%	30%	29%	28%

**Source:** OzTAM: 5 City Metro and RegTAM: Regional Aggregated Markets (inc WA); SBS Network (SBS + SBS 2 + SBS Food Network + NITV), 1-Jan-2010 to 31-Dec-2016; Total Individuals (including guests). Born Overseas in a Language Other than English Speaking Country (Sum of Weights). Born in Australia or in an English Speaking Country (Sum of Weights).

## Appendix 12

### SBS Digital Television: Areas served<sup>1</sup>

Area Served	Channel	Area Served	Channel	Area Served	Channel	Area Served	Channel
<b>Australian Capital Territory</b>		Dalmeny*	46	Mudgee Town*	51	West Wyalong*	40
Canberra	7	Deniliquin	40	Murrumbidgee Irrigation Area	33	Wilcannia	34
Conder*	35	Deniliquin (McLean Beach HP)*	28	Murrurundi	34	Wollongong	44
Tuggeranong	45	Dubbo	45	Murwillumbah	33	Woolgoolga*	51
Weston Creek/Woden	45	Dungog	42	Narooma	46	Woronora**	40
<b>New South Wales</b>		Eastgrove*	28	Narrandera*	34	Wyong	40
Adelong	34	Eden	46	Newcastle	38	Young	40
Albury North	29	Elizabeth Beach*	50	North Haven (Beachfront CP)*	30	<b>Northern Territory</b>	
Anna Bay*	49	Eugowra*	45	Nowra North	46	Alice Springs	6
Armidale	34	Forster*	40	Nyngan	40	Batchelor	40
Armidale North*	12	Glen Innes	40	Oberon*	45	Darwin	29
Ashford	40	Gloucester	31	Ocean Shores	46	Darwin City	40
Balranald	43	Gosford	40	Peak Hill*	51	Jabiru	28
Batemans Bay/Moruya	40	Goulburn	40	Picton**	32	Katherine	6
Bathurst	8	Grafton/Kempsey	39	Port Stephens	31	Nhulunbuy	6
Batlow	40	Grenfell*	28	Portland/Wallerawang	40	Tennant Creek	11
Bega	32	Gundagai*	40	Richmond/Tweed	33	Tindal**	48
Belmont North*	31	Gunning*	40	Smiths Lake*	40	Yulara*	47
Bermagui*	40	Harden*	40	Stanwell Park	49	<b>Queensland</b>	
Boambee/Sawtell*	50	Hay	40	Stroud*	42	Agnes Water*	50
Bombala	46	Hillston*	40	SW Slopes/E Riverina	48	Airlie Beach	34
Bonalbo	40	Holbrook (Holbrook Motor Village)*	28	Sydney	7	Airlie Cove (Resort and Van Park)*	29
Bouddi	40	Illawarra	39	Sydney North West**	32	Alpha*	46
Bourke Town	46	Inverell	40	Sydney South West**	40	Anakie*	40
Bowral/Mittagong	49	Jerilderie	40	Talbingo	40	Aramac*	47
Braidwood	46	Jindabyne	40	Tamworth	40	Atherton	46
Brewarrina	45	June*	34	Taralga*	31	Augathella*	46
Broken Hill	12	Kandos	50	Tenterfield	46	Ayr	40
Bulahdelah*	49	Khancoban	50	Thredbo	30	Babinda	47
Bungendore*	46	Kings Cross	32	Tumbarumba	40	Bancroft*	33
Byron Bay*	41	Kotara	38	Tumbarumba Town*	28	Barcaldine	44
Captains Flat	40	Kyogle	45	Tumut	40	Bedourie*	46
Central Tablelands	39	Laurieton	40	Ulladulla	31	Bell	45
Central Western Slopes	7	Lightning Ridge	51	Upper Hunter	46	Birdsville*	46
Cobar	11	Lithgow	28	Upper Namoi	28	Blackall	34
Coffs Harbour	41	Lithgow East	46	Uralla*	46	Blackwater	46
Coffs Harbour North*	28	Maclean/Ashby*	46	Vacy	30	Boonah	40
Condobolin	40	Manly/Mosman	32	Wagga Wagga	40	Bowen Town	34
Coolah	46	Manning River	6	Walcha	40	Boyne Island	40
Cooma Town	40	Medowie*	42	Walgett	42	Brisbane	7
Cooma/Monaro	28	Merewether	38	Walwa/Jingellic	50	Brisbane North West**	45
Cootamundra*	40	Merimbula*	39	Warialda*	50	Brisbane South East**	33
Cowra	45	Merriwa	40	Warners Bay*	31	Burketown*	46
Crookwell*	31	Mount Kembla*	50	Wellington*	51		
		Mudgee	40				

Area Served	Channel
Burnett Heads (Burnett Heads HP)*	33
Cairns	7
Cairns East	45
Cairns North	34
Canungra**	33
Capella	28
Cardwell	47
Charleville	12
Charters Towers	40
Chillagoe*	46
Clermont	34
Cloncurry	34
Collinsville	34
Cooktown	34
Cooloola Cove*	34
Coolum Beach (Coolum Beach HP)*	7
Cow Bay*	46
Crows Nest*	50
Cunnamulla	34
Curumbin	49
Daintree Village*	40
Darling Downs	33
Dimbulah	40
Dysart	40
Eidsvold*	46
Elliott Heads (Elliott Heads HP)*	33
Emerald	12
Emu Park (Bell Caravan Park)*	46
Eromanga*	46
Esk	34
Eulo*	46
Flametree/Jubilee Pocket*	34
Gladstone East	30
Gladstone West	46
Glenden*	44
Gold Coast	40
Gold Coast Southern Hinterland	49
Goldsborough Valley*	35
Goondiwindi	40
Gordonvale	47
Gympie	40

Area Served	Channel
Gympie Town	50
Herberton	34
Hervey Bay	45
Hughenden	34
Jericho*	47
Jundah*	47
Karumba*	46
Kooralbyn**	33
Longreach	11
Mackay	29
Mareeba	40
Maroochydore (Mchydore Beach HP)*	7
Maroon*	46
Miara (Miara HP)*	33
Middlemount	34
Miles	40
Mission Beach	47
Mitchell	37
Monto	45
Moonford*	46
Moore Park (Moore Park HP)*	33
Moranbah	50
Moranbah Town	34
Morven*	47
Mossman	28
Mossman South*	34
Mount Alford**	50
Mount Isa	9A
Mount Morgan*	50
Moura*	46
Mudjimba (Mudjimba Beach HP)*	35
Mundubbera*	45
Murgon	45
Muttaborra*	46
Nambour	40
Nanango*	50
Nebo	39
Noosa/Tewantin	40
Noosaville (Noosa River HP)*	35
Normanton*	47
Peregian Beach*	33
Point Arkwright*	33

Area Served	Channel
Port Douglas	46
Proserpine	40
Quilpie*	46
Rainbow Beach*	34
Rathdowney**	33
Ravenshoe	40
Redlynch	48
Richmond*	46
Rockhampton	37
Rockhampton East	40
Roma	7
Sapphire/Rubyvale*	46
Sarina Beaches*	45
Shute Harbour	46
Southern Downs	39
Speewah*	46
Springsure	40
St George	10
Stonehenge*	46
Stuart	51
Sunshine Coast North	50
Sunshine Coast South	35
Tambo*	34
Tara	40
Texas	45
Thursday Island	34
Tieri	39
Tin Can Bay*	34
Toowoomba	46
Toowoomba East*	40
Toowoomba South*	40
Townsville	37
Townsville North	51
Tully	45
Warwick	45
Weipa	34
Wide Bay	6
Willows*	46
Windorah*	46
Winton	34
Wonga Beach*	34
Wyandra*	46
Yarraman*	39

Area Served	Channel
Yeppoon	40
Yowah*	47
<b>South Australia</b>	
Adelaide	7
Adelaide Foothills	34
Angaston**	34
Bordertown	41
Burra	34
Cape Jervis**	41
Caralue Bluff	46
Carrickalinga**	50
Ceduna/Smoky Bay	40
Clare	46
Coffin Bay	45
Coober Pedy	34
Cowell	39
Craigmore/Hillbank	34
Eudunda**	34
Gumeracha**	50
Keith	35
Kingston SE/Robe	35
Lameroo	41
Lyndoch**	34
Maitland**	50
Mannum**	41
Morgan*	41
Myponga**	41
Naracoorte	41
Normanville**	39
Orroroo*	47
Pinnaroo	35
Port Lincoln	50
Quorn	46
Renmark/Loxton	28
Roxby Downs	34
South East	28
Spencer Gulf North	41
Strathalbyn**	41
Streaky Bay (Islands CP)*	41
Swan Reach**	34
Tumby Bay	28
Victor Harbor	34
Waikerie	46
Woomera**	35

## Appendix 12

### SBS Digital Television: Areas served<sup>1</sup> (continued)

Area Served	Channel	Area Served	Channel	Area Served	Channel	Area Served	Channel
Yankalilla**	41	Anglesea/Aireys Inlet**	28	Mansfield	46	Bridgetown	43
<b>Tasmania</b>				Marysville	34	Broome	9A
Acton Road	35	Apollo Bay*	50	Melbourne	7	Bruce Rock	48
Barrington Valley	46	Bairnsdale	34	Melbourne Inner Suburbs**	40	Bunbury	34
Bicheno	35	Ballarat	34	Mildura/Sunraysia	8	Carnamah	47
Binalong Bay	38	Ballarat East*	40	Mitta Mitta*	46	Carnarvon	11
Burnie	46	Bendigo	28	Monbulk**	50	Central Agricultural	43
Currie*	34	Birchip*	40	Mt Cowley IBL*	49	Cervantes*	48
Cygnets	41	Bonnie Doon	29	Murray Valley	46	Coolgardie*	40
Derby (Tas)	46	Boolarra*	51	Myrtleford	46	Dampier	30
Dover	46	Bright	28	Newborough*	40	Denham*	34
Dover South	40	Broadford*	46	Nhill	46	Derby (WA)	7
East Devonport	39	Bruthen	46	Orbost	42	Esperance	9
Forth*	44	Cann River	46	Ouyen*	45	Exmouth	9
Geeveston	34	Casterton	45	Portland	40	Fitzroy Crossing	40
Hillwood	46	Charlton*	40	Robinvale*	34	Geraldton	42
Hobart	6	Churchill	51	Rosebud	40	Halls Creek	9A
Hobart NE Suburb	46	Cobden	40	Safety Beach	40	Jurien*	38
King Island	51	Cohuna*	40	Selby	34	Kalbarri	10
Launceston	34	Colac	49	Seymour	40	Kalgoorlie	7
Lileah	11	Corryong	35	South Yarra	40	Kambalda	41
Lilydale	46	Eildon	37	Tanybryn IBL*	50	Karratha	44
Maydena	43	Eildon Town	42	Tawonga South	28	Katanning	44
Meander	47	Falls Creek*	40	Terang*	34	Kojonup	48
NE Tasmania	44	Ferntree Gully	40	Timboon*	28	Koorda*	46
Neika/Leslie Vale*	50	Foster	40	Trafalgar/Yarragon*	40	Kununurra	10
New Norfolk	34	Geelong**	50	Underbool*	34	Kununurra East	41
Orford	40	Genoa	35	Upper Murray	7	Lancelin**	40
Penguin	39	Goulburn Valley	36	Upwey	34	Laverton*	46
Queenstown/Zeehan	46	Halls Gap	46	Warburton (Vic)	34	Leonora*	41
Rosebery	28	Harrierville*	46	Warracknabeal*	31	Mandurah/Waroona	40
Smithton	37	Healesville**	34	Warnambool	47	Manjimup	47
St Helens	28	Hopetoun (Vic)	31	Warnambool City	28	Margaret River	43
St Marys	51	Horsham	40	Waubra*	46	Marvel Loch*	39
Strahan	40	Howqua*	35	Western Victoria	7	Meekatharra	9A
Swansea	46	Inverloch*	50	Wycheproof*	40	Menzies*	41
Taroona	42	Jeeralang/Yinnar South*	51	Wye River**	34	Merredin	48
Ulverstone	39	Kiewa	40	Yea	37	Mingenew	47
Waratah	39	Koondrook/Barham*	46	<b>Western Australia</b>		Moora	39
Wynyard	29	Lakes Entrance	46	Albany	41	Morawa	33
<b>Victoria</b>		Latrobe Valley	30	Augusta	47	Mount Magnet	9A
Alexandra	46	Learmonth (Vic)*	46	Bayu-Undan*	40	Mullewa	47
Alexandra Environs	42	Lorne*	34	Blackstone (WA)*	46	Nannup	28
		Mallacoota	46			Narrogin	48

Area Served	Channel
Newman	11
Ningaloo Lighthouse Resort <sup>+</sup>	48
Norseman	47
Northam	48
Northampton	47
Onslow <sup>+</sup>	41
Pannawonica	10
Paraburdoo	12
Pemberton	28
Perth	7
Perth City <sup>**</sup>	50
Perth Coastal <sup>**</sup>	50
Port Hedland	6
Roebourne	8
Roleystone	40
Southern Agricultural	10
Southern Cross Town	28
Tom Price	11
Toodyay	46
Two Rocks <sup>**</sup>	28
Wagin	28
Warburton (WA) <sup>+</sup>	46
Wongan Hills <sup>+</sup>	46
Wyndham	11

#### External Territories

Christmas Island Drumsite <sup>++</sup>	7
Christmas Island Phosphate Hill <sup>++</sup>	35
Christmas Island Rocky Point <sup>++</sup>	41
Cocos Islands <sup>++</sup>	7

#### Key

\*Regional Broadcast Australia (RBA) owned transmission site.

\*\*TX Australia (TXA) owned transmission site.

+Self-help retransmission site.

++Government owned retransmission site.

#### Note

1. Channels as at 30 June 2016.

**Source:** Retransmission data is sourced from the ACMA database of Broadcast Transmitter Licences.

## Appendix 13

### SBS Analogue Radio: Areas served

Area Served	Frequency (MHz)**
<b>Australian Capital Territory</b>	
Canberra	105.5
Canberra	1440AM
<b>New South Wales</b>	
Balranald*	96.3
Batlow*	92.5
Boggabilla*	107.9
Brewarrina*	89.7
Broken Hill*	98.1
Coolamon*	103.1
Cooma (Town)*	106.5
Coonabarabran*	92.5
Coonamble*	90.3
Cootamundra*	102.9
Corowa*	90.9
Cowra*	95.9
Culcairn*	91.1
Deniliquin*	107.3
Dubbo (City)*	100.5
Gilgandra*	103.7
Glen Innes*	89.1
Griffith*	92.7
Gulgambone*	93.9
Gulgong*	104.7
Gundagai*	95.1
Gunnedah (Town)*	103.9
Holbrook*	93.7
Ivanhoe*	102.9
Jerilderie*	91.7
Junee*	98.7
Lightning Ridge*	94.5
Lismore*	98.9
Lithgow*	106.3
Long Flat*	107.9
Menindee*	105.7
Merriwa*	104.3
Moama*	99.7
Mudgee Town*	89.9
Murrumbidgee*	100.1
Muswellbrook*	107.7
Narrandera*	93.5
Newcastle	1413AM
Nimbin*	106.3
Oberon*	107.1

Area Served	Frequency (MHz)**
Orange*	100.5
Parkes*	101.3
Peak Hill*	100.9
Port Macquarie*	107.7
Quirindi*	96.3
Sydney	97.7
Sydney	1107AM
Tamworth*	97.1
Tumbarumba*	100.5
Tumut*	94.7
Wagga Wagga*	103.5
Walcha*	107.7
Walgett*	98.7
White Cliffs*	105.1
Wilcannia*	106.3
Wollongong	1035AM
Wollongong	1485AM
Wyalong*	96.1
Young*	98.7
<b>Northern Territory</b>	
Darwin	100.9
Nhulunbuy*	99.7
<b>Queensland</b>	
Airlie Beach*	89.1
Alpha*	102.3
Aramac*	99.7
Bedourie*	102.9
Birdsville*	104.5
Blackall*	103.1
Bollon*	96.3
Boonah*	91.1
Boulia*	101.3
Brisbane	93.3
Burketown*	99.5
Cairns (Mt Yarrabah)*	90.5
Canungra*	104.9
Charleville*	98.5
Cloncurry*	106.1
Cow Bay*	99.1
Cunnamulla*	104.5
Daintree*	90.5
Dajarra*	96.5
Dingo Beach*	94.5
Dirranbandi*	95.3

Area Served	Frequency (MHz)**
Eidsvold*	104.3
Emerald*	93.1
Eromanga*	89.3
Eulo*	104.9
Hughenden*	104.3
Hungerford*	104.5
Injune*	102.7
Jericho*	101.7
Kooralbyn*	104.9
Longreach*	101.3
Meandarra*	97.9
Monto*	107.3
Moonford*	90.7
Mossman*	95.1
Muttaburra*	100.5
Normanton*	96.9
Port Douglas*	105.5
Proserpine*	90.3
Quilpie*	98.1
Rathdowney*	104.1
Richmond*	106.1
Sapphire*	103.5
Shute Harbour*	106.9
Springsure*	99.3
Tambo*	103.5
Tara*	90.3
Taroom*	97.3
Thallon*	92.5
Thargomindah*	102.9
Theodore*	102.7
Willows*	99.7
Wondai*	98.9
Wyandra*	92.3
Yowah*	102.5
<b>South Australia</b>	
Adelaide	106.3
Adelaide Foothills	95.1
Angaston*	92.3
Cooper Pedy*	93.3
Naracoorte*	88.7
Roxby Downs*	92.3
Woomera*	104.9
Wudinna Town*	100.5

Area Served	Frequency (MHz)**
<b>Tasmania</b>	
Hobart	105.7
Queenstown*	93.7
Rosebery*	101.5
Strahan*	94.7
<b>Victoria</b>	
Ballarat (Warrenheip)*	95.9
Benalla*	92.9
Maryborough (Vic)*	104.5
Melbourne	93.1
Melbourne	1224AM
Mildura*	98.7
Morwell*	90.9
Myrtleford*	97.3
Wodonga*	89.5
<b>Western Australia</b>	
Bridgetown*	97.3
Broome*	91.7
Coolgardie*	92.3
Coorow*	107.1
Denham*	100.5
Denmark*	106.9
Exmouth*	98.9
Green Head*	100.1
Hopetoun (WA)*	95.7
Laverton*	94.9
Leonora*	95.3
Menzies*	98.1
Merredin*	102.7
Moorra*	103.5
Morawa*	93.5
Newman Mining Area C*	103.3
Perth	96.9
Pingelly*	93.9
Ravensthorpe*	94.7
Wandering*	93.7
Westonia*	101.9
Wongan Hills*	106.3

#### Key

\*Self-help retransmission service

\*\*FM service unless otherwise indicated

#### Note

1. Channels as at 30 June 2016.

**Source:** Retransmission data is sourced from the ACMA database of Broadcast Transmitter Licences.

# Appendix 14

## SBS Digital Radio: Areas served

Adelaide
Brisbane
Canberra (Trial)
Melbourne
Perth
Sydney

# Appendix 15

## SBS Television: Advertisers

### SBS and SBS 2

20th Century Fox	Australian Reptile Park	Cbus	Ekornes
2nds World	Australian Super	Central Equity	Elders
3phase Marketing	Australian Unity	Cha Time	Elders Brown and Banks
7eleven	Autobarn	Challenger	Emirates
A2 Milk	Aztec	Challenger Institute of Technology	Emotionmusic
AAMI	International Entertainment	Charles Darwin University	Empire Touring
Abbott Nutrition	B & E	Chemist Warehouse	Energex
ACMN	Babylove	Chevron	Energy Australia
Actegy Health	Balloons Galore (Party Time)	Child Fund	Entertainment One
Adelaide Central Market	Bank Australia	Choosi	Eone
Adelaide Holden Dealers	Bank of Melbourne	Chrysler	Epiclinic
Adidas	Bank West	Chrysler, Jeep, Dodge	Ergon Energy
Adult Match Maker	Bendigo Art Gallery	Chugg Entertainment	Escape Travel
Advanced Hair Studio	Bendigo Writers Festival	Cil Insurance	Etiad Airways
AGL	Bene Aged Care	Citibank	Euro Solar
AI Con	Bet365	Climat	Evocca College
Airbnb	Betta Blinds	Clubs NSW	Evolution Health
Aisin	Betta Home Furnishings	Coalition Protection Horses	Exodus Foundation
AKA Australia	Bicycle Express	Coles Financial Services	Exodus Travels
Allen & Unwin	Big Deal Touring	Coles Group and Myer Giftcards	Expedia
Allianz Australia Services	BIG W	Coles Orion	Fair Price Home Improvements
ALP National	Bike Exchange	Coles Supermarkets	Falun Dafa Association of NSW Incorporated
Alpecin	Bingle	Colli Timber & Hardware	Falun Dafa Association of VIC Incorporated
American Express	Birds Basement	Colonial First State	Falundafa Association of Australia Victoria Branch Inc
Ancestry.Com	Blue Star Electric	Commercial & General	Fantastic Furniture
Andre Rieu Productions	Bluesfest Touring	Commonwealth Bank	Far East
Angel Shoes	BMW Australia	Conci Furniture	Faulding
Animal Justice Party	BMW Motorrad Australia	Coon Cheese	Fed Australia Post
Animals Australia	Bob Brown Foundation, The	Cougar Life	Fed Australian Attorney-General's Dept
ANZ Bank	Bob Jane	Craig Martin Media	Fed Australian Electoral Commission
APPLE	Bodhi's Bakehouse	Creative Gourmet Patties	Fed Australian Government
Apple Computer	Boehringer	Creative Media Warehouse	Fed Australian Trade Commission
APT Touring	Bora	Crickit Australia	Fed Dept of Defence
Arborcrest	Bora Apac	Crosby Textor	Fed Dept of Education
Arla Foods	Bose Store Perth	Crowies Paints	Fed Dept of Employment & Workplace Relations
Asahi	BP Australia	Crown	Fed Dept of Environment & Heritage
Ashley & Martin	Breast Screening WA	Crown Perth	Fed Dept of Foreign Affairs And Trade
Ashley Madison	Bremerton Wines	Cruiseabout	Fed Dept of Health & Aged Care
Asia Travel Communications	Bridgestone	CUA	Fed Dept of Industry, Innovation, Climate Change, Science, Research and Tertiary Education
Aspen	Brisbane Marketing	Curtin University	Fed Dept of Infrastructure and Regional Development
Assured Home Loans	Britz N Pieces	Customer Owned Banking Association	Fed Dept of Social Services
Ateco	Brookwater	Dan Murphy's	Ferrero Australia
Atout France	Browns Big Size Menswear	Defence Housing Australia	First National Real Estate Borg & Associates
Aussie Home Loans	Brutale Restaurant	Destination NSW	Fitbit
Australian Business Industry Alliance	Build 29	Diabetes Australia	Flight Centre
Australian Cancer Research Foundation	Bulla	Dilmah Tea	Fonterra
Australian Computer Society	Bundaberg Brewed Drinks	Dimension Data	Foodland
Australian Equality Party	Bunnings Warehouse	Divine Mercy	Ford
Australian Football League	Bupa Australia Health	Dome Cafe	
Australian Gas Networks	Burns For Blinds	Doncaster BMW	
Australian Greens, The	Cairns Ukulele Club	Dreamland	
Australian Health Management	Campaign Warehouse	Dubai Tourism	
Australian Hotels Association	Cappo Seafood	Dyson Appliances	
Australian Institute of Fitness	Caradvice.com.au	Easystart Homes	
Australian Motors	Caravan and Camping Industry Association Victoria	Edith Cowan University	
Australian Pensioners Insurance	Care Super	Ego Pharmaceuticals	
	Carnival	Eharmony	
	Carpet Choice		
	Carsguide		

## Appendix 15

### SBS Television: Advertisers (continued)

Ford Dealers	Infiniti	McDonald Jones Homes	NSW Liberal Party
Formula Honda	Innovative Hair Loss Solutions	McDonalds	NSW Lotteries
Forrest Personnel	Inspiration Paints	Me Bank	NSW Nationals
Foxtel	Integria	Meals On Wheels SA	NSW Rural Fire Service
Fred Hollows Foundation	Isuzu	Meat and Livestock Aus	NSW Transport For NSW
Free Spirit Airlines	Italia Ceramics	Meat and Livestock Aus –Orion	NSW Trustee & Guardian
Freedom	Jag Kitchens	Medecins Sans Frontieres	Ocean Club Resort
Freedom Aged Care	Jaguar	Medex Australia	Officeworks
Frontier Touring Company, The	Jalna Dairy Foods	Medibank	Officeworks Orion
Fulham Funerals	James Cook University	Melbourne	Open Universities
General Mills	Japanese Government	Symphony Orchestra	Oppein
General Store	Jarvis Subaru	Mentally Healthy WA	Optical Superstore, The
Giffards	Jemena Gas Works	Mercedes Benz	Optus
Glaxo Smith Kline	JMC Automotive Group	Mercedes Benz Adelaide	Origin Energy
Glaxo Smithkline	Joseph Uzumcu	Merlin	Own It Homes
Glenworth Valley	Kathmandu	Meznar Furniture	P & O
Goal Invest	Kelloggs	Microsoft	Pacific Brands
Golden Casket	Keno	Miele Australia	Pacific Retail Brands
Good Guys, The	Kia Motors Australia	Millmaine Entertainment	Paint Supplies SA
Goodyear Auto Care	King	Mitre 10	Paramount Pictures
Great Southern Railway	King Furniture	Mitsubishi Electric	People's Choice Credit Union
Greater, The	Kleenheat Gas	Mitsubishi Motors	Pepsico
H&R Block	KM Smith	Molicare	Per Blue
Handee	Kmart	Mommu	Persian Palace
Harvey Norman	Kmart Orion	Monash	Perth Market Authority
HBF	Kmart Tyre And Auto Service	Monde Nissin	Peter Shearer
HCF	KRBD Entertainment	Motorclassica	Pfitzner Furniture (Nercoba)
Headspace	Ladbrokes	Motors Citroen Hobart	Pharmacare
Health Partners	Land Rover Australia	Motorsports NT	Philips
Health World	Latrobe University	Mr Rentals	Plan Australia
Helloworld	Ledified	Mt Buller	Plarium
Heritage Bank	Lexus	Murray Pest Control	Platinum Homes
Hesta	Lexus of Adelaide	Mystate	Plush
Hewlett Packard	Liberal Democrats SA	National Australia Bank	Priceline
Hiclone	Liberal Party (NT)	National Lifestyle Villages	Primedia
High Tec Oils	Liberal Party WA, The	National Pharmacies	Princess Cruises
Hitachi	Lilydale	Nature Conservancy	Priority Health
Holden	Lion	Natuzzi	Property People Tas, The
Home Hardware	Lion Nathan	Natuzzi Adelaide	Qantas
Honda	Liquorland	Natuzzi Brisbane	Qatar Airways
Honda Mpe	Live Nation Global	Natuzzi Melbourne	QBE Insurance
Horticulture	Living Vogue	Natuzzi Perth	QLD Ballet
Innovation Australia	Local Government Association	Natuzzi Sydney	QLD Dept of Environ &
Hospital Research Foundation, The	of QLD	Nestlé	Heritage Protection. Nat
Hostplus	Local Government Association	Newcastle Permanent	Parks, Recreation Sport &
Hotels Combined	of Tasmania	Nine Touring And Events	Racing
Huntlee	Lotterywest	Nissan	QLD Dept of Health
Hymans Solicitors	Machine Zone	Nitro Circus	QLD Dept of Premier & Cabinet
Hyundai	Magic Box Entertainment	Noel's Caravans	QLD Dept of Treasury
IAG	Make A Wish Foundation	Northern Territory	And Trade
IBANSW	Mannix Airconditioning	Tourism Commission	QLD Dept. Justice &
Icon Films	Mars	Nova Entertainment	Attorney General
ICWA	Mastercard	NSW Cancer Council	QLD Performing Arts Centre
IG Markets	Masterfoods	NSW Cancer Institute Of NSW	QLD Theatre Company
IGA	Masters	NSW Dept of Health	QLD Transport
Iglobe Group, The	Maui Jim Australia	NSW Dept of Premier &	QM Properties
Ikea	Maurice Blackburn	Cabinet	Queensland University
Indonesian Tourism	Maytronics	NSW Environmental	Of Technology
Industry Super Australia	Mazda	Protection Agency	RAA
	McCormicks Foods	NSW Government	RAC (WA)

RACQ	Smash	Triple Diamond Motors	Western Power
RACQ Club Membership	Smith Family	Trivago Gmbh	Western Union
RACQ Insurance	Snooze	True Value Solar	Westpac
RACV	Sofa Shop, The	TT Line	Wiggle
Raw Pearls	Sonos	Ubet	Wohlers
Real Insurance	Sony Music	Ucool	Womad
Realestate.com.au	Sony Picture Releases	Ukwa Radio	Woolworths Insurance
Reckitt Benckiser	Sony Playstation	Underground Opera, The	Woolworths Money
Recognise	Sound Centre	UNHCR	Woolworths Online Shop
Red Feather Inn	Southern Forests Food Council	Unicef	Woolworths Supermarkets
Red Rooster	SPC Ardmona	Universal Pictures International	World Animal Protection
Refined Real Estate	Specsavers	University of Melbourne	World Remit
Renault	Sportsbet	University of Queensland	World Vision
Ride Bellerive	Spotlight	University of Southern Queensland	World Wildlife Fund
Road Safety Commission	St Ives	University of Western Australia	Wrigleys
Rocky Mountaineer	St Vincent De Paul Society	University of Wollongong	Yakult
Rosendorff	Stan	Valvoline	Yalumba
RSPCA	State Swim	VIC Dept of Health	Yourtown
RSPCA Insurance	Steadfast	VIC Dept of Health and Human Services	Zerella Fresh
Rundle Mall	Straight Smile Centre	VIC Dept of Innovation, Ind & Reg Dev	
Management Authority	Stuart Alexander		
RW Real Estate	Studio Canal		
S26	Subway		
SA Adelaide Festival Centre	Suncorp	VIC Dept of Justice	
SA Art Gallery Of SA	Suncorp Direct Life Insurance	VIC Dept of Justice and Regulation	
SA Cancer Council	Sunsuper	VIC Dept of Premier & Cabinet	
SA Dept of Premier & Cabinet	Suresafe	VIC Dept of State Development, Business & Innovation	
SA Lotteries Commission	Swarovski		
SA Motor Accident Commission	Swinburne University		
SA Motor Sport Board	Swisse Vitamins	VIC Dept of Sustainability	
SA Pensioners Association Fund	Sydney Symphony Orchestra	VIC Dept of Transport	
SA Quality Home Improvements	Synergy & Taikoz	VIC Dept of Treasury & Finance	
SA South Australian Tourism Commission	TAL	VIC Tourism	
SA State Opera South Australia, The	Target	Victoria University	
SA University of Adelaide	Target Orion	Victoria's Basement	
Samsung	Tasmanian Collection Service	Vietface TV-Australia (Tv)	
San Remo	Tasmanian Independent Retailers	Viking River Cruises Australia	
Sanofi	Tasmanian Perpetual Trustees	Village Roadshow	
Sap Software	Tatts	Virgin Money	
Save The Children	Teachers Health Fund	Vitasoy	
Scenic Tours	Team Quirk	Vodafone	
Seacrest Homes	Telstra	Volkswagen Australia	
Sealy	Terri Sheer	Volvo	
Seeley International	Terry White Chemists	WA Cancer Council	
Shannons Insurance	Thailand Tourism	WA City of Perth	
Shaver Shop	Thyssenkrupp Marine Systems	WA Dept of Health	
Shen Yu Performing Arts	Tiger Balm	WA Heart Foundation	
Sheppard Cycles	Tile Boutique	WA National Disability Insurance Scheme	
Silver Chain	Titan Sheds	WA Office of Drug & Alcohol	
Simon and Schuster	TJM Equipped	WA Police Department	
Simplot	Tobin Brothers	WA Synergy	
Sketchers	Toro Equipment Australia	WA Tourism Commission	
Skilled At Business	Tourism Events QLD	WA Water Corporation	
Skoda	Toyota	Walt Disney Motion Pictures	
Smart Travel	TPG	Water Aid	
	Transmission Films	Weber Australia	
	TRG	Webjet	
	Trip A Deal	Websters Lawyers	

Appendix 15  
SBS Television: Advertisers (continued)

NITV

Aboriginal Hostel Association	Global Shop Direct
Alzheimer's Australia	National Rugby League
Art Gallery of SA	NSW Aboriginal Land Council
Australian Electoral Commission	NSW Department of Health
Cancer Institute of NSW	Qld Department of Education & Training
CQ University	Qld Department of Health
Department of Defence	Qld Diabetes
Department of Education	Qld Electoral Commission
Department of Health & Aged Care	Qld Theatre Company
Department of Industry, Innovation, Climate Change, Science, Research and Tertiary Education	Recognise
Department of Infrastructure & Regional Development	Shalom Christian College
Department of Social Services	Southern Cross University
Flinders Island Aboriginal Association Incorporated	Specialty Fashion Group
	St John Ambulance
	St Teresa's College
	STI Check Ups
	TAFE NSW
	VIC Cancer Council

Food Network

Food Network  
Coles  
Cruiseabout  
Escape Travel  
Thailand Tourism  
Flight Centre  
Harvey Norman  
Nestlé  
QBE  
TPG  
Reckitt Benckiser  
Chrysler

## Appendix 16

### SBS Television: Program sponsors

#### Program Sponsors: SBS and SBS 2

Program	Sponsors
16th Inaugural Chaser Lecture, The	Microsoft
20 Moves	Microsoft
Adam Looking For Eve (Germany) Series 1	Sportsbet
Ainsley Eats The Streets Series 1	Miele Australia
Ali G: Remixed Series 1	Mazda
Andre Rieu: Welcome To My World Series 1	Melbourne Symphony Orchestra
Andrea Bocelli: Cinema	VIC Dept of Premier & Cabinet
Are Video Games Really That Bad?	Microsoft
Assassination Classroom Series 1	Sportsbet
Atari: Game Over	Microsoft
Bikes Vs Cars	Sportsbet
Blood And Gold: The Making of Spain Series 1	Sportsbet
Bosch Series 1	Mazda
Brooklyn Nine-Nine Series 3	Sportsbet
Capital C	Sportsbet
Celebrity Chef Series 1	Pharmacare
Celtic Tenors: Homecoming, The	VIC Dept of Premier & Cabinet
Celtic Woman: Believe	Melbourne Symphony Orchestra
Celtic Woman: Fan Favourites	Melbourne Symphony Orchestra
Celtic Woman: The Greatest Journey	Melbourne Symphony Orchestra
China: Treasures of the Jade Empire	Crown
Classic Car Show Series 1, The	Caradvice.Com.Au
Conchita – Unstoppable	Australian Health Management Renault
Creative Minds Series 1	VIC Dept of Premier & Cabinet
Cycling: Amstel Gold Race 2016	Skoda
Cycling: Criterium Du Dauphine 2016	Skoda
Cycling: Fleche-Wallonne 2016	Skoda
Cycling: Giro D'Italia 2016 Daily Highlights	Skoda
Cycling: Giro D'Italia 2016 Live Stages	Skoda Sportsbet
Cycling: Giro Di Lombardia 2015	Skoda
Cycling: La Vuelta 2015 Live Stages	Skoda
Cycling: Liege-Bastogne-Liege 2016	Skoda
Cycling: Milan-San Remo 2016	Skoda
Cycling: Paris-Nice 2016	Skoda

Program	Sponsors
Cycling: Strade Bianche 2016	Skoda
Cycling: The Samsung Bike Lane Series 2	Colonial First State
Cycling: Tour of California 2016	Skoda
Cycling: Tour of Flanders 2016	Skoda
Cycling: UCI BMX World Championships 2015	Skoda
Cycling: UCI Road World Championships 2015	Skoda
Cycling: UCI Track World Championships 2016	Skoda
Dare 2 Dance Series 1	Mazda
Dark Net Series 1	Sportsbet
Destination Flavour – Japan Series 1	Miele Australia
Destination Flavour – Scandinavia Series 1	Viking River Cruises Australia
DNANation Series 1	Ancestry.Com
Eurovision Quiz Contest 2014, The	Australian Health Management Renault
Eurovision Song Contest 2016	Australian Health Management Harvey Norman Renault Sportsbet
Eurovision Song Contest Junior 2015	Australian Health Management Renault
Eurovision's Greatest Hits	Australian Health Management Renault
Fairytale Castles of King Ludwig II, The	VIC Dept of Premier & Cabinet
Family Law Series 1, The	Crown
Fargo Series 2	Bank Australia
Fighting The System	Sportsbet
Figure Skating	Lion
Floyd Around The Med Series 1	General Mills McCormicks Foods
Follow The Money Series 1 Compilation	Sportsbet
Food Safari Series 1	Origin Energy
Food Safari Series 2	Origin Energy
Food Safari Series 3	Origin Energy
Food Safari Series 4	General Mills Origin Energy
Football 2015-2016: A-League SBS Matches	Carsguide Hyundai IAG Sportsbet Telstra VIC Dept of Treasury & Finance

## Appendix 16

### SBS Television: Program sponsors (continued)

Program	Sponsors
Football 2015: FIFA Women's World Cup	Alpecin Scenic Tours
Football 2016: Euro 2016	TPG
Football 2016: Euro 2016 Highlight Programs	TPG
Football International: Spain 2015/2016	Ladbrokes TPG
Friday Feed 2016, The	Ladbrokes
Gameplay: The Story of the Video Game Revolution	Microsoft
Gourmet Farmer Series 3	Miele Australia SPC Ardmona
Grand Tours of Scotland Series 4 (Re)	Sportsbet
Great Wall of China: The Hidden Story, The	Crown
Hard Series 3	Sportsbet
Heartless Series 2	Sportsbet
How To Lose Your Virginity (Re)	Sportsbet
Human Resources Series 1	Sportsbet
In Search of Haydn	Melbourne Symphony Orchestra
Inside Heston's World Series 1	Crown Harvey Norman
Italian Food Safari Series 1	Origin Energy
Jungle Atlantis Series 1	Crown
Lily Cole's Art Matters Series 1	VIC Dept of Premier & Cabinet
Luke Nguyen's France Series 1	Mazda
Luke Nguyen's United Kingdom Series 1	APT Touring
Made In Italy With Silvia Colloca Series 1	Miele Australia
Monsterman	Australian Health Management Renault Sportsbet
Motor Sport: Dakar Rally 2016	BMW Motorrad Australia Isuzu
Motorcycles: Superbike World Championship 2016	BMW Motorrad Australia
Mummies Alive Series 1	Ladbrokes
Mythbusters Series 7	Microsoft Sportsbet
Nathan For You Series 3	Sportsbet
New Secrets of the Terracotta Warriors	Crown
Nigella Bites Series 1	General Mills Origin Energy
Nigella Bites Series 2	General Mills
Nigella Bites Series 3	General Mills
Nigella Express Series 1	McCormicks Foods

Program	Sponsors
Nigella Feasts Series 1	General Mills McCormicks Foods
Noma Australia Series 1	Scenic Tours
Orphan Black Series 4	Sportsbet
Perfect Match Series 1 (Re)	Pharmacare
Perfect Match Series 2 (Re)	Pharmacare
Perfect Match Series 3 (Re)	Pharmacare
Perfect Match Series 6	Latrobe University Pharmacare
Perfect Match Series 7	Integria Latrobe University Mazda Pharmacare
Perfect Match Series 8	Crown Pharmacare
Petra: Lost City of Stone	Ladbrokes
Poh & Co. Best Bites Series 1	Harvey Norman
Poh & Co. Series 1	Crown
Poh & Co. Series 2	Harvey Norman Kleenheat Gas SA South Australian Tourism Commission SPC Ardmona
Poh's Kitchen Series 1	General Mills
Poh's Kitchen Series 2	General Mills
Popasia TV 2015 2 Hr	Mt Buller Pharmacare
Popasia TV 2016 2 Hr	Cha Time Crown
Pride and Prejudice: Having a Ball	VIC Dept of Premier & Cabinet
Principal Series 1, The	Teachers Health Fund
Rachel Khoo's Cosmopolitan Cook Series 1	Faulding
Rachel Khoo's Kitchen Notebook Melbourne Series 1	Harvey Norman
Raymond Blanc: How To Cook Well Series 1	General Mills
Restaurant Man Series 1, The	Miele Australia
Rick Stein Tastes The Blues	Faulding McCormicks Foods
Rick Stein's Cornish Christmas Series 1	Faulding
Rick Stein's Far Eastern Odyssey Series 1	McCormicks Foods
Rick Stein's German Bite	Faulding McCormicks Foods
Rick Stein's Spain Series 1	Faulding McCormicks Foods
Rick Stein's Taste of Italian Opera	Faulding McCormicks Foods

Program	Sponsors
Rise of the Machines Series 1	Sportsbet
RockWiz Salutes The Legends Series 14	Australian Health Management Renault
RockWiz Series 11	Sportsbet
Rocky Horror Show Live, The	20th Century Fox
Rome: The World's First Superpower Series 1	Sportsbet
Seventies Series 1 Compilation, The	Australian Pensioners Insurance Bank Australia
Shane Delia's Moorish Spice Journey Series 1	Mercedes Benz
Sol3 Mio – Live In Concert	Melbourne Symphony Orchestra
Sol3 Mio Down Under	Melbourne Symphony Orchestra
South Park Series 13	Mazda
South Park Series 16	Sportsbet
South Park Series 7	Sportsbet
Speedweek 2015	High Tec Oils Shannons Insurance
Speedweek 2016	High Tec Oils Medex Australia Shannons Insurance
Stacey Dooley: Meet The Young Americans Series 2	Sportsbet
Stromae Live	VIC Dept of Premier & Cabinet
Survive Aotearoa Series 1	Sportsbet
Tour De France 2015 Daily Highlights	Alpecin Chevron Colonial First State Samsung Scenic Tours Skoda
Tour De France 2015 Daily Updates	Alpecin Chevron Colonial First State Samsung Scenic Tours Skoda
Tour De France 2015 Extended-Stage Highlights	Alpecin Chevron Colonial First State Samsung Scenic Tours Skoda
Tour De France 2015 La Course by Tour De France	Samsung
Tour De France 2015 Live Stages	Alpecin Chevron Colonial First State Samsung Scenic Tours Skoda

Program	Sponsors
Tour De France 2015 Review Shows	Chevron Samsung Scenic Tours
Tour De France 2015 Stage Replays	Alpecin Chevron Colonial First State Samsung Scenic Tours Skoda
Trespassing Bergman: 1711 Videos Series 1	VIC Dept of Premier & Cabinet
Tropfest Australia 2016	Kia Motors Australia
Truth About Webcam Girls, The	Sportsbet
UEFA Champions League 2015-2016 Highlights	Adidas Bet365
UEFA Champions League 2015-2016 Live Matches	Adidas Bet365
UEFA Super Cup 2015	Bet365
Vietnam: The War That Made Australia Series 1	VIC Dept of Premier & Cabinet
Vikings Series 4a	Sportsbet
What's The Catch? Series 1	Sportsbet
Who Do You Think You Are? Series 1 (UK) (Re)	Ancestry.Com
Who Do You Think You Are? Series 10	Ancestry.Com
Who Do You Think You Are? Series 11	Ancestry.Com
Who Do You Think You Are? Series 2 (UK) (Re)	Ancestry.Com
Who Do You Think You Are? Series 3 (UK) (Re)	Ancestry.Com
Who Do You Think You Are? Series 4	Ancestry.Com
Who Do You Think You Are? Series 5	Ancestry.Com
Who Do You Think You Are? Series 5 (UK) (Re)	Ancestry.Com
Who Do You Think You Are? Series 6	Ancestry.Com Bank of Melbourne
Who Do You Think You Are? Series 6 (UK) (Re)	Ancestry.Com
Who Do You Think You Are? Series 6.2	Ancestry.Com Bank of Melbourne
Who Do You Think You Are? Series 7	Ancestry.Com
Who Do You Think You Are? Series 9	Ancestry.Com
Who Do You Think You Are? UK Special	Ancestry.Com
World Cup 2018 Qualifiers: Australia	Good Guys, The Ladbrokes

## Appendix 16

### SBS Television: Program sponsors (continued)

Program	Sponsors
World Game 2015, The	Carsguide Hyundai IAG Ladbrokes Sportsbet Telstra VIC Dept of Treasury & Finance
World Game 2016, The	Carsguide Hyundai IAG Ladbrokes Sportsbet Telstra TPG VIC Dept of Treasury & Finance
World News Australia 2015	IG Markets
World News Australia 2016	BMW Australia Elders Sportsbet Volvo
World News Australia Late 2015	Chevron
World News Australia Late 2016	Elders Volvo
Yes Men Are Revolting, The	Sportsbet

#### Program Sponsors: NITV

Program	Sponsors
2015 Koori Knockout	NRL Deadly Choices Aboriginal Hostel Association NSW Aboriginal Land Council STI Check Ups
The Marngrook Footy Show	Dept of Defence
League Nation Live	Dept of Defence CINSW

#### Food Network

Program	Sponsors
All-Star Academy Series 1	Flight Centre
All-Star Holiday Special: A Taste of Home	TPG
Anjum's Spice Stories Series 1	Coles Supermarkets
Anthony Bourdain: No Reservations Series 4	Flight Centre
Barefoot Contessa: Back to Basics Series 10	Reckitt Benckiser
Barefoot Contessa: Back to Basics Series 9	Reckitt Benckiser
Beach Eats USA Series 1	Coles Supermarkets Flight Centre
Big Bad Bbq Battle Series 1	TPG

Bizarre Foods with Andrew Zimmern Special Series 1	Flight Centre
Boys Weekend Series 1	TPG
Brunch @ Bobby's Series 5	Harvey Norman
Chopped Series 23	Reckitt Benckiser TPG
Chopped Series 24	TPG
Cutthroat Kitchen Series 10	Harvey Norman
Cutthroat Kitchen Series 7	TPG
Diners, Drive-Ins and Dives Series 20	TPG
Diners, Drive-Ins and Dives Series 21	Chrysler Flight Centre Tpg
Diners, Drive-Ins and Dives Series 22	Chrysler Flight Centre TPG
Giada At Home Series 8	Harvey Norman
Giada In Italy Series 1	Chrysler
Giada In Paradise Special Series 1	Harvey Norman
Good Eats Series 14	TPG
Great Food Truck Race Series 6, The	TPG
Guy's Grocery Games Series 4	QBE Insurance
Guy's Grocery Games Series 5	QBE Insurance
Iron Chef America Series 12	TPG
Jeni Barnett's 12 Chefs of Christmas Series 1	Nestlé
Kelsey's Essentials Series 4	TPG
Kids Baking Championship Series 1	QBE Insurance
Kitchen Inferno Series 1	Coles Supermarkets
Man Fire Food Series 2	Harvey Norman TPG
Restaurant: Impossible Series 10	TPG
Secret Meat Business Series 2	TPG
Surfing The Menu Series 1	Coles Supermarkets
Surfing The Menu Series 2	Coles Supermarkets Flight Centre
Surfing The Menu Series 3	Coles Supermarkets

## Appendix 17

### SBS Online: Advertisers

20th Century Fox  
4th Dimension Transport T/a Fastway Couriers  
Accuen  
Adidas  
AHM  
Aka  
Amnet  
Amyson  
Ancestry.com  
Animals Australia  
Aniqa  
ANZ Bank  
Anzac Journey  
APPLE  
Asian Media Center  
Aspen  
Audible  
Australia Post  
Australian Chamber Orchestra  
Australian National Maritime Museum  
Australian Open Air Cinema  
Australian Pensioners Insurance  
Australian Red Cross  
Bakers Delight  
Bank Australia  
Barilla  
Bass Coast Cycle Challenge  
Bet365  
Bicycle Network Victoria  
BMW  
BMW Motorrad Australia  
Bob Jane  
Bodhi's Bakehouse  
Bonfood  
Bravecto  
Cabra Vale Diggers Club  
Cadbury Dairy Milk  
Cancer Council WA  
Carsguide  
Certegey Ezi-Pay  
Cha Time  
Charles Darwin University  
Chevron  
Christadelphian Gospel Proclamation Association  
Chrysler  
Chugg Entertainment  
Citibank  
City of Fremantle  
City of Sydney  
Coles  
Colonial First State  
Commonwealth Bank  
Crown  
Cruiseabout  
CSR  
Daikin  
Defence Housing Administration  
Dendy Cinemas  
Dimension Data

Ducere  
Dulux  
Easystart Homes  
Elders  
Emirates  
Eone  
Etihad Airways  
Exponential Interactive  
Fed Ato  
Federal Government  
Ferrero Rocher  
First One Australia  
Flight Centre  
Ford  
Foxtel  
Fred Hollows Foundation  
Frico Cheese  
Fuze Ice Tea  
Glaxo Smith Kline  
Good Guys, The  
Google Adsense  
Google Ireland  
Handee  
Handsome Tours  
Hardie Grant  
HBF  
Heinz  
Hi Tech Telecom  
Holden  
IAG  
Icon Films  
Ikea  
Infiniti  
Insight Vacations  
Integria Health Care  
Intel  
Isuzu  
Ivoisys  
James Squire  
Japanese Government  
Jemena Gas Works  
Kia Motors Australia  
Ladbroke's  
Les Mis  
Lilydale  
Lion  
Lion Nathan  
Lotterywest  
Maserati  
Mazda  
McCormicks Foods  
McCusker Centre for Action on Alcohol and Youth  
Melbourne Festival  
Melbourne Symphony Orchestra  
Mercedes Benz  
Microsoft  
Millmaine  
Mini  
MLC

## Appendix 17

### SBS Online: Advertisers (continued)

Momu  
Mondelez  
Mt Buller  
Murray Goulburn  
Myers  
NAATI  
NAB  
National Broadband Network  
National Library of Australia  
Natuzzi  
Nest Real Estate  
Nestlé  
Netflix  
OPSM  
Optus  
Oriental Merchant  
Origin Energy  
Otway Pork  
Palace Cinemas  
Paramount Pictures  
Peugeot  
Pharmacare  
Pharmacy Guild  
Platinum Homes  
Puma Media  
Qantas  
Qatar Airways  
QBE  
QLD Dept. Justice & Attorney General  
Qld Government  
QLD Theatre Company  
Queensland Orchestra  
RAC (WA)  
RACQ  
RACV  
Random House Australia  
Renault  
Ride Media  
Roadshow Films  
Royal Brunei Airlines Sdn Bhd  
Rubicon  
SA Adelaide Festival Centre  
SA South Australian Tourism Commission  
SA Tourism Commission  
Samsung  
Scenic Tours  
Sealy  
Skoda  
Sonos  
Sony Australia  
Sony Picture Releases  
Sportsbet  
SpotXchange  
Stan  
Synergy  
TAB  
Target  
Teachers Health Fund  
Telstra

The Australian Greens  
The Mercury Group  
The Nature Conservancy  
The Shalom Institute  
Tourism Events QLD  
Tourism WA  
Toyota  
TPG  
Trading Post  
Transmission Films  
Tribal Fusion  
Tube Mogul  
Tuneln  
UNHCR  
Universal Pictures International  
University of Melbourne  
University of Queensland  
Uniwold  
VIC Dept of Treasury & Finance  
Vic Gov Art Centre  
VIC Government  
Videology  
Viking River Cruises  
Village Cinemas  
Village Roadshow Theme Parks  
Vodafone  
Volkswagen  
WA Cancer Council  
WA Heart Foundation  
WA Police Department  
Warner Bros  
West Australian Symphony Orchestra (WASO)  
Westpac  
Wiggle  
World Vision  
Yalumba  
Ybrant  
Yourtown

#### NITV

Department Of Social Services  
Australian Electoral Commission  
Sydney Film Festival

## Appendix 18

### SBS Radio: Advertisers

4th Dimension Transport T/a Fastway Couriers	Eros Australia	MC Ngoc Lan Productions
ACM Parts	Essendon Football Club	Melbourne Jazz
ACN	Etiihad Airways	Melbourne Renegades
Aged Care Rights Service, The	Excellent Coaches	Merlino Furniture
Alex Theatre	Fairhaven Homes	Michiko Formula Australia
ALP	FCG Property	Milano Food Traders
American Superstars Entertainment	Fed ATO	MMD Curtain and Lighting
Ames	Fed Attorney General's Department	MN Compensation Lawyers
Amyson	Fed Australian Bureau of Statistics	Money Plus
Anatolia Cultural Centre – Radio	Fed Australian Electoral Commission	Moneygram
Anglican Retirement Villages	Fed Australian Trade Commission	Mounties Group
Animeworks	Fed Dept of Education and Training	MQ Realty
Aniqa	Fed Dept of Employment	Mt Buller Ski Lifts
Anson Financial Services	Fed Dept of Foreign Affairs and Trade	MTC Australia
Ashok Chhabra	Fed Dept of Health	Multicultural Aged Care
Assylum Seeker Resource Centre	Fed Dept of Immigration and Border Protection	Multicultural NSW
Astrina	Fed Dept of Industry and Science	National Prescribing Service
Ausfeng Event Productions	Fed Dept of Infrastructure and Regional Development	National Training and Development
Austral Piano World	Fed Dept of Social Services	Natoora Foods
Australia Massage and Beauty Institute	Fed National Library of Australia	Naturally Timber
Australian Football League	First One Australia P/L	Nestlé
Australian Greens (Vic), The	Five Dock Jeep	Nhan International Export & Import
Australian Indian Innovations Inc	Five Dock Volkswagen	NRMA
Australian National Maritime Museum	Foxtel	NSW Barangaroo Delivery Authority
Australian Vietnamese Womens Association Inc	Gajic Lawyers	NSW Cancer Institute
B Kelly Fitness	Galaxy Import & Export Co	NSW Compensation Lawyers
Baghdad Jewellery	Gallop Import & Export	NSW Dept of Education TAFE (NSW)
Bank of Valletta	Get Up	NSW Dept of Health
Beat My Home Loan	Greenway Flooring	NSW Dept of Premier & Cabinet
Beserk and Lethal Industries	Handsome Tours	NSW Environmental Protection Authority
Beyond Blue Limited	Healthynest Australia	NSW Fire and Rescue NSW
Blue Star Air Conditioning	Hobbyco	NSW Government
Bun Bo Hue Pho Gia Hoi	Honda	NSW Multicultural Health Communication Service
Bysienna	Hua Kien Fat Trading	NSW Office of Fair Trading-Radio
Cabra Vale Diggers Club	Human Appeal International	NSW Office of Local Government
Cabra-Vale Diggers Club	Hy Solicitors	NSW Rural Fire Service
Cabramatta Local Mobile	Hyperbaric Health	NSW Transport For NSW
Car Buyers Australia	Icontact Optometrist	Oasis Griffiths Coffee
Cha Time	Icontact Optometrist Bankstown Central	Orbis Express
Chloe Box Hill	IDP Education	Oriental Merchant
Chris Bowen 2016 Federal Election	Immigration Law Matters	Pal Buddhist School
City Recital Hall	Independent Egyptian Abroad	Parkmore Central Pharmacy
Clearspeak	Alliance Victoria	Parktrend
CMC Markets Asia Pacific	Ivoisis	Parramatta City Council
Coles	Johnson Street	Peter Warren Automotive
Colliers	Juris Australia Lawyers	Pharmacare
Concord International Trading	Kumon Australia and New Zealand	Pho Vy Restaurant
Cricket Australia	Labor Party NSW	Plus Fitness 24/7 Cabramatta
Crown Resorts	Laf College of Vocational Education	Quang Duc Buddhist Monastery
Dainty Consolidated Entertainment	Lebara	Rawson Homes
Davis Woo	Lee Pharmacy	Regis Aged Care
Delphi Bank	Liberal Party (NSW Division) Barton FEC	Roll'd
Destination Roll	Little's Lawyers	Royal Brunei Airlines Sdn Bhd
Diaspora Talktime (Australia)	Loc Ky Vietnamese Restaurant	Royal Garden Memorial
Domayne	Lore Tuition	Samson Coffee House
Dragon Home Loans	Lucky Asian	Sanford Legal
E22 Events	Macular Disease Foundation of Australia	Settlement Services International
Elife Mat	Market City	Shalom Institute, The
Energy & Water Ombudsman NSW (Ewon)	Martin Luther Homes	Sheila Baxter Training Centre

## Appendix 18

### SBS Radio: Advertisers (continued)

Skill Recognition Australia	VB Home Loans
Slater & Gordon	Veetel
Smithfield RSL Club	Vendetta Films
St.George Bank	VIC Arts Centre, The
Star, The	VIC Cancer Council Victoria
Studylink International	VIC Dept of Economic Development, Jobs, Transport and Resources
Sumo Salad	VIC Dept of Justice – Radio
Sunrice	VIC Dept of Treasury & Finance – Radio
Supanova	VIC Essential Services Commision
Sushi Hub Franchising	VIC Responsible Gambling Foundation
Sydney Opera House	VIC Transport Accident Commission
Sydney Piano World	Vinh Duong and Associates
Sydney Royal Easter Show	Vo Lawyers
Synergy & Taikoz	Vodafone
Tang The Asian Emporium of Food	Watkins Family Farm
Tatts Lotto	Western Union
Television Oceania	Western Union Financial Service Australia
Thaiky Supermarket Maroubra	WIB Group
Thao Nguyen Pharmacy Footscray	Winho Trading Co
Theng's Pharmacy	World Aviation Systems
TK Legal	Worldremit
UPC College	Zaccaria Group
V N International Trading	
Valet Migration	
Valley Fresh	

# Appendix 19

## SBS Sponsorships

<b>SBS</b>
The Australian Ballet
<b>SBS Food</b>
Gourmet Traveller (Bauer)
<b>Food Network</b>
The Rocks Aroma Coffee Festival (Sydney Harbour Foreshore Authority)
<b>On Demand</b>
The Melbourne International Film Festival
<b>SBS Film</b>
French Film Festival
Italian Film Festival
Japanese Film Festival
Spanish Film Festival
Sydney Film Festival
Melbourne International Film Festival
UnIndian (Film)
Mardi Gras Film Festival
Tropfest (as part of our broadcast partnership)
<b>SBS Radio</b>
Chinese New Year – City of Sydney
Lunar New Year – Hurstville City Council
Haldon Street Festival – Liverpool Council
Cabramatta Moon Festival – Fairfield Council
Australian Multicultural Marketing Awards – Multicultural NSW
Parramasala Festival – Parramasala

## Appendix 20

### SBS Radio: Outside broadcasts

#### SBS Radio

Date	Event	Main Language Communities <sup>1</sup>
8 August	AFL Multicultural Festival	Punjabi, PopAsia
28 August	Central Markets, Adelaide	Italian, Cantonese, Mandarin
30 August	Let's Go Greek	Greek
19 September	Chilean Latin American, Sandown Entertainment Centre	Spanish
27 September	Cabramatta Moon Festival	Vietnamese, PopAsia
17 October	Big Bang Concert	PopAsia
25 October	Durga Temple	Hindi
1 November	Greek Glendi Oakleigh	Greek
5 November	Federation of Ethnic Communities' Councils of Australia (FECCA) Conference	Arabic, Italian, French, Greek, Polish, Hindi, Spanish, German
14 November	Wyndham Diwali	Punjabi, Hindi
21 November	Paris to Provence	French
28 November	Grand Cultural Festival	Vietnamese
4 February	Boyfriend/JJCC Concert	PopAsia
6 February	Tet Festival, Fairfield	Vietnamese
6 February	Chinese New Year – Box Hill	Cantonese, Mandarin
14 February	Chinese New Year – Chinatown	Cantonese, Mandarin
27 February	Antipodes Festival	Greek
28 February	Sydney Greek Festival	Greek
12 March	Ventana Fiesta Festival	Spanish
12 March	Africultures Festival	African, French, Swahili, Dinka
16 March	Boishakhi Mela	Bangla
28 March	Sri Lankan New Year Festival	Sinhalese
5-7 April	Settlement Council of Australia International Conference	Arabic, Greek, Albanian, Italian, French, Russian, Punjabi, Hindi
16 June	Election Exchange – Liverpool	Arabic
19 June	Refugee Council of Australia VIC Launch – Election Exchange	Greek, Italian

1. SBS Radio Language Programs.

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